MODERN LANGUAGE NOTES.

Baltimore, December, 1888.

THE THIRD ANNUAL NEUPHILOLOGENTAG.

The third meeting of the "Neuphilologen" in Germany was held at Dresden, Sept. 28th–Oct. 1st. About 130 members were present, while the whole association now consists of nearly 850. The reason why comparatively so few attended the meeting, must chiefly be looked for in the unfavorable season; it was therefore suggested that in the future the conventions should take place in the spring. This and other business questions having been settled in the Friday evening session, the next day, Sept. 29th, was devoted to literary exercises and to the reading of technical papers.

After a short, substantial address delivered by the President, PROFESSOR SCHEFFLER, the State and town authorities, who favored the convention with their presence, not only extended to the members the usual official welcome, but also gave utterance to certain wishes and hopes which we are glad to endorse and to record. STAATSMINISTER VON GERBER expressed himself to the effect that our department of learning is especially entitled to the interest of the people, since modern language men have before them the attractive task of studying and setting forth those features of language and literature which all civilized nations possess in common, and their work is consequently of peculiar importance just at the present time, inasmuch as it may serve to counteract that unfortunate keenness of national and race feeling which is now developing and spreading over all Europe. STADTRAT DR. NAKE then emphasized the importance of a close coöperation between university and school. Experience shows that wherever the influence of the university spirit is lacking, schoolteaching very soon falls in every respect behind the times. On the other hand, every science ought to serve the interests of the whole nation and have an immediate bearing upon practical life, and here again modern language men are particularly favored, since they hold the key to the civilization of other nations, and are therefore in the best position to spread knowledge and general culture more and more widely among all classes of the people.

The first technical paper was read by BARON LOCELLA of Dresden on "Dante in Germany." No discussion followed this paper, it being considered primarily as an homage paid by the Italian DANTE-scholar to his adopted country, especially to the city of "PHILALETHES;" and at the same time as the inauguration of a suggestive DANTE-exhibition which had been arranged by LOCELLA himself. DANTE'S 'Commedia,' standing like a powerful Gothic monument between the Middle Ages and modern times, has been from an early period the object of eager study on the part of German scholars of every name. Theologians of diverse denominations have sought in it proofs of their religious views; philologists have studied DANTE as the father of the Italian literature and language; jurists admire in his work the high sense of justice and the elaborate system of retribution; and even scientists feel interested in his ideas on natural history, because this universal spirit represents the whole cycle of the human knowledge of his time.

The first allusion to DANTE'S work in Germany is to be found in the book on the 'Seven Degrees' by the Heilbronner Mönch (first half of the fourteenth century), while his name first occurs in MATTHIAS FLACIUS ILLYRICUS (1556), a Lutheran theologian who quotes DANTE as a defender of evangelical truth and an opponent of papal errors. HANS SACHS was mentioned as being the next to speak of the "Poet von Florenz." The first complete translation of the 'Divina Commedia' in prose, was made by BACHENSCHWANZ (1767); JAGEMANN first rendered a part of it, the "Inferno," into German iambics. Since then, the 'Commedia' has never ceased to occupy most intensely a great number of scholars, such as SCHLEGEL, STRECKFUSS, KANNEGIESSER, the eminent pair of Dantologists at Halle—WITTE and BLANC,—BARTSCH, and "PHILALETHES," King of Saxony, poet-translator of DANTE'S work and generous patron of the German DANTE Society. All these men (and

we may add the latest translator, GILDEMEISTER) have coöperated to make of the 'Commedia' a German poem, almost as much as SHAKESPEARE has been made at home in Germany by the TIECK-SCHLEGEL translation.

PROFESSOR STENGEL then reported on the success, or rather lack of success, of a petition addressed to the various German governments recommending them to send students in modern philology abroad, in order to learn practically the languages with which they become acquainted theoretically at home. Baden alone, so far, had answered the petition in the affirmative and made an allowance of a certain annual sum for the purpose.

PROF. KÖRTING spoke on the present objects and aims of Romance Philology. Of course this vast subject could not be treated in detail, but KÖRTING drew in general outline a picture of what Romance Philology ought to be. He insisted upon the necessity of studying the whole group of Romance languages and literatures, and represented himself as understanding the word Philology in its very widest sense, comprising the study of the national and social development, of antiquities, art and literature; and of language in all its dialects. Latin, especially mediæval Latin, forms of course a part of the science of Romance Philology, and KÖRTING expressed the hope that WÖLFFLIN'S 'Thesaurus,' together with the prolegomena to this work laid down in the *Archiv*, might prove useful to our study of Latin and Romance Philology. Considering the fact that the audience consisted to a large extent of college professors, we must say that KÖRTING'S remarks, being largely of a methodological character, were adequate and very well adapted to the situation. A short discussion took place between KÖLBING, STENGEL, and KÖRTING; KÖLBING laying special stress on the study of Old French literature as being the key to a right understanding of the other mediæval literatures, while KÖRTING was inclined to look upon it more as BARTSCH used to do, viz., as "Teutonic spirit in Romance form."

The third paper was read by MAHRENHOLTZ on "Melchior Grimm." The readers of MOD. LANG. NOTES will remember that Dr. M. had already published a review of SCHERER'S 'Melchior Grimm' in this Journal (vol. ii, p. 192 ff.). After giving an outline of the life of MELCHIOR GRIMM, especially of his studies at Leipsic and the development of his literary taste, MAHRENHOLTZ proceeded to characterize GRIMM'S efforts to make the French public acquainted with German literature. Although an enthusiastic admirer of GOTTSCHED and consequently disposed to praise GESSNER, DALLER, RAMLER far beyond their merits, GRIMM was not unable to appreciate LESSING'S influence, and was perhaps especially fitted to understand the latter's tendencies, inasmuch as he was himself thoroughly acquainted with the ancients, while most of the other French and German authors knew little Latin and even less Greek.

The afternoon session brought out a paper by RECTOR DÖRR-SOLINGEN on "Reform in Modern Language Teaching." The extreme interest which the great majority evidently took in this paper, the lively discussion that followed it, and the drift of the private conversation during the whole convention, clearly showed that there is a very strong reform movement in Europe as well as in this country, and that a great number of our transatlantic coïleagues, excellent scholars and experienced teachers, are devoting to it a careful study. A great deal certainly can and must be done to improve the old system, and everybody should be glad that teachers in both countries are spending their time and energy in honest endeavors to make their work more and more successful, instead of giving simply the required number of hours without further thought for the benefit of their students. While for various reasons most teachers are entirely cut off from the possibility of doing any original work in historical philology, every teacher has at hand the materials and daily inspiration for gathering pedagogical knowledge and experience, and it may well be thought that he could not spend his time more appropriately than on the subject to which his official duties naturally lead him.

DÖRR'S views were already known in part from his review of SCHRÖER'S 'Wissenschaft und Schule' in *Phonet. Studien*, Bd. i. His principles are based upon a more than nine years' experience, and he well said that there

is need, on the part of the teacher, not only of a thorough knowledge of the language he has to teach, but also of a good pedagogical training and teachers thus prepared should be allowed in these days to do away with their old text-books and grammars, and to try and find out such methods of their own as will best suit the circumstances under which they are teaching. DÖRR expressed himself strongly against any translation into the foreign language, it being a ridiculous attempt to do the most difficult work with beginners. Disconnected, insipid phrases, a real bore to pupils and teachers, should be replaced by continuous reading on subjects within easy grasp of the child's mental capacities and having reference as much as possible to some other part of the school work. DÖRR himself begins with the numerals and a few particles, so as to enable the children at once to produce all kinds of variations by addition, multiplication, etc. Then follow short rimes and songs and pretty little stories, while grammatical rules are gradually but not too early derived from the materials so taught. A lively discussion arose on DÖRR's paper, but no fundamental difference of opinion was manifested. The various teachers differed only on matters of detail, as they naturally always will do, according to incidentally divergent experience. Well-intended warnings against too rapid changes were also given to the most zealous adherents of the new method. Finally the following resolution of PROFESSOR STENGEL was passed:—

"Der dritte deutsche Neuphilologentag erklärt es für wünschenswert, dass weitere, möglichst zahlreiche Versuche mit *der* Lehrweise gemacht werden, die auf lautlicher Grundlage beruht, und den Zusammenhängenden Lesestoff zum Mittelpunkte des Unterrichts macht."

The chief reason of RECTOR DÖRR's success and, as I think, his unquestionable superiority over many other new-method men, seems to lie in the fact that he has been paying due attention to the individual character and inclinations of his pupils. We cannot possibly expect average boys and girls to grow enthusiastic over a paradigm, as a specialist in phonetics may do when he discovers a new phonetic law, or a student in literature when he strikes the source of an old 'épopée.' Real interest will only *follow* a certain degree of knowledge; what precedes this must be, at the best, a naïve curiosity. This natural curiosity should be availed of by teachers, and children should begin by learning such things as they really *like* to know. Now it is extremely dull to rattle off a paradigm: *le père, du père, au père, le père*, with an unnatural stress laid on the *le, du, au, le*, or to translate phrases like "the old mother of this young boy is my dear aunt." The pupil will forget such insipid things as soon as possible, so that the next day they are lost and you can no longer refer to them in order to help your pupils to remember a rule. On the other hand, it is just delightful to know a little song, to hum it in the school-yard, or occasionally ask your friend: *Comment ça va-t-il, mon cher?* or *Gehen Sie in die Stadt, mein Herr?* And let students smile or laugh at the queer sounds of French *ö, ü, ö̃*, etc., or at the German *ach*-Laut. Learning and teaching, like every other work, in order to be really successful *ought* to be a pleasure. So let the pupils laugh and look amused; it matters not, provided they are anxious to practice and learn. Of course the method of one teacher cannot be exactly adopted or closely imitated by another; it would become a dead formalism at once. But there is no question, either, that the leading principles of the more natural method can be successfully adapted even to our highest institutions, our State universities, where we have men speaking to men and women. I myself am now perfectly satisfied that this can and consequently should be done, since I have seen the excellent results obtained in the German department by my colleague VON JAGEMANN at Indiana University.

Saturday evening was devoted to the theatre—"King Lear" or "The Magic Flute"—and to a *Kommers* presided over by PROFESSOR WÜLKER with that imperturbable equanimity which all the students of the Leipsic professor so well remember. October 30th was spent at Meissen. The ladies were present, and a banquet was given with all the appropriate toasts and with semi-phonetic and other poems composed by the Dresden troubadours, DR. ZSCHALIG and DR. THIERGEN;

later, there was a promenade up to the old Albrechtsburg, and at night a ball. This was naturally more than one day could hold, so that a considerable part of the night had to be added.

On Monday morning earnest work was again taken up. First some business questions were settled. It was resolved that the next meeting should take place at Stuttgart in the spring of 1890. PROFESSOR KÖRTING, PROFESSOR KOLLER (Stuttgart) and OBERSCHULRAT VON SALLWÜRK were elected members of the executive council. It was also ordered that the association should no longer recognize the *Neuphilologisches Centralblatt*, or any other periodical, as its official organ.

Your correspondent then presented to the Association greetings from the Indiana University, and took occasion to call attention to the circular on an international system of sound-notation (cf. MOD. LANG. NOTES iii, pp. 106-7 and *Phonetische Studien*, Bd. i). I am glad to say that since my return home I have already received from old and new friends a number of answers and treatises on the subject.

For lack of time PROFESSOR STENGEL did not read his paper on the history of French grammar, but he indicated the line which he had chosen and the steps that remained to be taken in order to finish his work. He requested all his colleagues to send him the title and description of every grammar up to the end of last century which they might know of or find in their local libraries. A committee will then register all these materials and afterwards publish a list of desiderata for further research.

As we have seen, the comparatively few papers represented very diverse branches of Philology. Besides historical treatises on literature and language, the educational side of our department was not neglected; and moreover the taste for objective methods, so to call them, showed itself in a series of literary exhibitions, which formed a special and very interesting feature of this meeting. Here were represented the chief English, French and Italian poets—SHAKESPEARE, BYRON, SHELLEY, BURNS, SCOTT; MOLIÈRE, AUGIER, SANDEAU; DANTE. Their busts and portraits, editions and translations of their works, literary treatises and engravings connected in some way with the poets, all these had been collected from various libraries and museums and were exhibited so as to give a good idea of the men and their times. The MOLIÈRE and DANTE exhibitions, arranged by PROFESSOR SCHEFFLER and by BARON LOCELLA respectively, were by far the most important,* showing the result of faithful study combined with a delicate artistic taste. There was also a curious exhibition of newspapers in most of the European and several American languages, and a somewhat rich collection of "Geschenklitteratur" sent by authors and publishers for examination by the members of the association.

Finally, it is only fitting to say that PROFESSOR SCHEFFLER, the president and chief organizer of the whole affair, and with him PROFESSORS KÖRTING and STENGEL, who afforded most efficient assistance, deserve the full gratitude of all those who, like myself, had the privilege of attending the Convention.

Vivat sequens at Cincinnati!

GUSTAF KARSTEN.

Indiana University.

THE OLD FRENCH MANUSCRIPTS OF YORK MINSTER LIBRARY.

By the kindness of the Librarian, the REV. CANON RAINE, I have recently had the opportunity of examining the French Manuscripts of the York Minster Library. My attention was chiefly directed to an Anglo-Norman version of the Legend of St. Margaret, the text of which I hope shortly to publish in this Journal, and whose existence, as far as I can ascertain, has only been briefly indicated by SUCHIER in his notes to "Deu Omnipotent" (*Bibl. Normann.*). It is my intention in this paper to give a brief description of the remaining texts, no collective account of which has yet been published, although the importance of certain single texts has long since been signalized. To those interested in the development of the Norman Dialect on English soil, the York collection is of no small value.

* The chief groups of the DANTE exhibition have been photographed and will soon be published with accompanying explanations by BARON LOCELLA.

The volumes are five in number, four of them dating from the thirteenth century, whereas the MS. XVI. K. 13, though bearing on the fly-leaf the inscription 'late thirteenth century' evidently belongs to the fourteenth.

The Quarto MS. XVI. N. 3, contains 234 leaves, having for the most part one column of thirty-six lines on a page, and written in a careful and distinct hand. The first four leaves are occupied by a Calendar in Latin, containing the months March to October inclusive, one month on each recto and verso. The remaining two leaves of the Calendar have disappeared. Leaves 5 (recto) to 222 (recto) contain a copy of the

LUMIERE AS LAIS

by Peter of Peckam, a translation of the 'Elucidarium' of Honorius of Autun. Of this translation there exist several manuscripts, for an enumeration of which, as well as for other information as to the versions, it is sufficient to refer to an article by M. PAUL MEYER, *Romania* viii, 325.

Between the table of contents and the text itself, and occupying fol. 10 (verso), is a Latin hymn to the Virgin, written in a later hand, and set to music.

fol. 11. r. Verrey deu omnipotent,
Ke estes fyn e comencement
De tute les choses ke en siecle sunt,
E ke avaunt furent e apres serrunt,
Ke cryastes al comencement
Ciel e tere e aungles de nient,
Avaunt ke tens fust u muvement
Del solail u du firmament,
Ke al premier jour lumyniere feystes
Et la nuyt del jour departystes,
Le firmament feystes le jour secund
Entre les ewes ke sunt el mund:
Le tierz jour le ewe departistes
De la tere ke descoveristes
Del ewe ke avaunt fu tute coverte,
Issi ke ele apparust tute aperte . . . .
. . . . . .
fol. 18. v. Ky veut enquere de mun nun
Un clerc suy de petit renun,
De poy de value verraiment
19. r. En dreit del cors e de entendement;
Mes pur ceo ke priere me peut valer
De bone gent, si me voil nomer,
Dunt jeo pri pur amur Jhesu Crist
Pur *Piere* prier ke cest livre fist . . . .
. . . . . .
fol. 221. v. Mes ore vus pri a chyef de tur
Ke vus pur amur nostre seygnur
Ke cest romaunz oy averez,
Pur *Piere* k'en ad travaillez
Preez ke deu pust bien servir
Issi ke a sa joie pust venir:
E quan ke orrunt voluntiers cest romaunz,
Vieus e jueffnes, femmes e enfanz,
Amen die devotement.
E a ceo chescun e ceo ke apent (*Sic*)
C'est Pater Noster e Ave Marie
A la dame ke pur nus prie
222. r. K'yssi seyt sun fiz Jhesu Crist.
Amen, Amen, issi finist.

The date of this copy of the 'Lumiere as Lais' is put beyond all doubt by the subjoined statement in the hand of the scribe himself:—

"Les quatre livres de cest romaunz furent fetz a novel lyn (?) en Surie. E les deus dreyns a Oxneford. Si fu comencé a la pasche al novel lyn, e termineé a la chaundelure apres a Oxeneford, le an nostre seygnur *Mil e deus cenz e seisaunte setyme*."

Folio 222 recto is occupied by some Latin Verses in the later hand, and the reverse of the leaf contains a Latin hymn to the Virgin with musical notation; as, on fol. 10 (verso).

LES DICTES DE CATON (ff. 223. r.–234. r.)

There exist several old French versions of this work, that of Adam de Suel being the most common.

The present version is that of the monk Everard cf. *Romania* vi, 20).

223. r. (C)atun esteit paen,
De crestiene ley;
E ne saveit rien,
E ne pur quant ne dist
Encontre nostre fey.
Meyns en sun escrit
Par tut se cuncorde
A seinte escripture;
En rien ne se descorde
Amender em purat
Mettre y sa cure:
Celui ke vodrat
Issi cum jo quit
La grace en ly esteit,
Del seynt espyrit
Kar sen e saver
Ke de (deu) ne seit.
Nul nen est pur (veir)
Par le enseygnement
A sun fyz aprendre
Ke dan Catun despent
Me semble ke il aprent
Si volum entendre,
Mey e tute gent

Si oer le volez,
Amiablement.
Vers mey escutez
Ore priez sanz ensoygne
Ke cest overayne aprent
Pur *Evera(r)d le moigne.*
. . . . . .
. . . . . .
fol. 234. r. Tuz ces ke le orrunt,
Le sen quant averunt oi
E en ceo le mettrunt
Od deu aient part;
Eit Dampnedeu mercy.
E. de peccheur *Everard*

The Octavo MS. XVI. K. 7 (also of the thirteenth Century) consists of seventy leaves, written in two columns of forty-six lines, and contains

LE MANUEL DE PÉCHÉS,

by William of Waddington. This work is specially interesting as being the original of Robert of Brunne's 'Handlyng Synne.' For general information about the work and the various versions see a paper by M. PAUL MEYER in *Romania*, viii, 332. The present version begins:

fol. 1. r. La vertu del seint espirit
Nus seit aidaunt en cest escrit
A vus tels choses mustrer
Dunt home se deit confesser,
E ausi en quele manere
Que ne fet mie bon a tere
Kar ceo est la vertu del sacrement
Dire le peche e coment.
Tuz pechez ne poüm cunter,
Mes par taunt se peot remembrer
E ses pechez ben amender
Ke cest escrit vout regarder . . . . .

and terminates abruptly (fol. 65. v.) thus

E vus chaitif plain d'ordure,
Ki tant avez la teste dure . . . . .

The remaining leaves (66 recto—70 verso) are occupied by a fragment of Grosseteste's 'Chastel d'Amur,' a version of which was published by COOKE for the Caxton Society. In the York manuscript the beginning and the end are wanting.

fol. 66. r. Ly solayl fu en cel tens
Set fet plus cler ky n'est ores,
E la lune estayt lors
Cum ly solayl ke luyst
Luysaunt adunkes estoyt de nuyst . . . .
. . . . . .

fol. 70. v. Ceo est le chastel de delyt,
De solaz et de respyt,
De esperaunce et de amur,
De refu et de dusur
C'est le corps de la pucele:
Unkes autres n'y out fors cele . . . .

The Octavo MS. XVI. K. 14. (3) (thirteenth century) consists of six leaves of parchment bound up with fourteen leaves of blank paper. It contains a fragment of Robert of Gretham's 'Evangiles des Dimanches,' of which there is a complete copy in the Cambridge MS. Gg. I, 1 (University Libr.). See for this work *Romania* xv, 296.

The first and last lines of the present fragment are subjoined.

Cels curtillers prudume esteit
Ke deu amout et deu cremeit . . . .
fol. 6. v. L'alme descendi sur le prestre
Et si li art l'espaule destre.
L'arsun a feit mal li feseit,
Ceo li est vis murir deveit,
Que d'arsun que d'espuntaille
La quida remeindre sanz faille.

The Octavo MS. XVI. K. 12. 1 (thirteenth century) consists of thirty-six leaves in two columns of thirty-four lines each, and contains two important texts:

I. FABLES DE MARIE DE FRANCE.

The present version contains seventy-eight Fables. Of this work there exist well known versions in the British Museum, and in the Cambridge MS. Ee. VI. 11. A critical edition of the Fables has long been promised by the German scholar MALL.

The York version begins thus:

fol. 1. r. Cil ki sevent de lecture
Si deivent bien mettre lur cure
Es bons livres et escritz
E as essamples e es ditz
Que li philosophe troverent
E escristrent e remenbrerent.
Pur moralite escriveient
Les proverbes qu 'il oeient,
Ke cil amender peussent
Ki lur entente i meissent.
Ceo furent li ancien pere:
Romulus ki fud emperere
A sun fiz escrist e manda
E par essampl' a li mustra
Cum il se dust contre guaitier
Que l'em nel peust rien enginner . . . .
. . . . . .

22. v. Ceo poez bien veer del felun
qui volt tricheer sun compaignun,
Il meismes i est encumbrez
La u li altre est delivrez.

As an example of the style of the Fables I have transcribed one commencing on folio 12 (verso).

D'un mire cunte qui seinna
Un riche hom qu'il guarda
En une grant enfermeté,
Puis aveit le sang cumandé
A sa fille qu'ele le guardast
Que nule rien ne la desast.
Par le sang, ceo dist, conuistreit
Quel enfermté sis peres aveit.
La meschine porta le sang
En la chambre de suz un bang;
Mes mult li est mesavenu,
Kar tut le sang ad espandu.
Nel osa dire ne mustrer
N'altre conseil ne set truver,
Mes sei memes fist seinner,
Icel sang lessa refreider.
Tant que li mires l'ot veü
Par le sang ad aparceü
Que cil ert preinz qui l'ot lessé.
Le riche home ad si esmaié
Qu'il quidot bien aver enfant.
Sa fille fist venir avant;
Tant par destreit, tant par amur,
Li fist conuistre la verrur.
Del sang dit qu'ele l'espandi
E que li altre esteit de li.
Altresi vait de tricheurs,
Des larruns e des boiseurs
En qui la felunie maint;
Par eus maimes sunt ateint:
Quant meins se guardent de estre pris
Si sunt encumbré e ocis.

II. Vie de St. Brendan.

This well known legend occcupies ff. 23 (recto)—36 (recto), and begins thus:—

Dame Aeliz la reine
Par qui valdrat lei devine,
Par qui crestrat lei de tere,
E remaindrat tante guerre,
Par les armes Henri le Rei,
Par le cunseil ki est de tei,
Saluet tei mil et mil feiz
L'apostoile danz Beneiz.
Ke comandas co ad enpris,
Sulunc sun sens en lettre mis,
En lettre mis et en romanz,
E issi cum fut li tuens comanz
De seint Brendan le bon abez
Mun escient dirra vertez.
Qui dit ke seit e fait que puet
Itel sergant blasmer n'estuet,
Mais qui bien set et nel vult dire
Jhesu l'en portet mult grant ire.
Icist seinz hume fut nez de reis
De naisance fut des Ireis . . .
. . . . . .

fol. 36. r. Li plusurs de cels en sentirent
Par la vertuz qu'il virent.
Tant cum Brendan al siecle fut
Ad mult valuz par Deu vertuz;
Quant vint al jur qu'il finat,
Ralat u Deu li destinat.
Al regne Deu u alat il
Par lui vunt plusurs mil. Amen.

The Octavo MS. XVI. K. 13. (fourteenth century) is written in one column of twenty-eight lines and contains 128 leaves; ff. 1 recto—103 verso are occupied by another copy (a fragment) of the 'Manuel de Péchés' of William of Waddington, containing about half as much as the MS. XVI. K. 7.

Fol. 1. recto.

En l'ohnur (sic) *de la Trinité seit cest livre commencé*:—

La vertu del seint esperit
Nus seit eydant a cet escrit
Por deus choses a vus mustrer
Dunt home se deit confesser;
Surketut en que(le) manere,
Kar ce n'est mie bon a tere.
C'est la vertu ke l'entent
Dire quels sunt pechez e coment.
Mes tuz pechez ne poum conter;
Por ce ferum remenbrer
Ses pechez e amender . . . .
. . . . . .

fol. 103. v. Ki cy metere n'ad nettement gardé
Doter se put que il eit trespassé
Nomement s'il est dedyé
Seur put estre k'il ad peché.

Next follows:—

La Vie Seint Eustace

fol. 104. r. Un riches hum esteit en Rome jadis,
Ben del emperor e de mult grant pris.
Preuz esteit e sages e Placidus apelez,
Entre les romainz ot mult grant signetez
Li mal esperit regnout en icel tens,
Tut li secles esteit repleins de paens.
Trojanus Cesar regnout idonc a Rome,
Et de tot l'empire portoit la corone . . .
. . . . . .

fol. 119. v. Deu gart la sue alme, e defende de mal,
E nus tuz ensement de peché criminal. Amen.

Fols. 119 verso—128 recto are occupied by the

Vie Seinte Margarete,

which is followed by a fragment (forty-two lines) of the

VIE SEINTE MARIE MAGDALENE

commencing (128 recto):—

(S)eignurs ke Deu amez en lui aiez fiance,
Si jeo parol a vus, ne vus seit en pesance.
Verite vus en dirai par grant signefiance.
Ki bien creit en deu garis est sanz dotance,
Li plusurs sunt salve par veroy creance . . .
. . . . . .

fol. 128 v. De ceste chere dame dunt jeo fas ceste treité
Ke fu nee en Magdala de riche parenté,
Si parent furent riche e de grant largeté,
Terres urent asez, chastel, burcs a plenté.
Apres lur mort recut la dame l'erité,
De ceo fist ke fole, ke pur nul home né
Ne lessa ele a fere ren de sa volenté . . .

I have not had the opportunity of ascertaining whether the York versions of the Legends of St. Eustace and St. Mary Magdalen are identical with other known versions. The York 'Saint Margaret' appears to be unique, but the number of versions of the same legend is immense. Indeed no legend seems to have enjoyed greater popularity in the middle ages, and the York MS. shows evident signs of constant perusal.

In conclusion I must express my heartiest thanks to the REV. CANON RAINE for the extreme courtesy and kindness with which he afforded me all possible facilities for investigation. To the professional courtesy which is common to so many of his colleagues he joined an element of personal kindness which must make the remembrance of my brief visit to York the most pleasant of many similar memories.

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DAS VERHÄLTNISS DER FRANZÖSISCHEN VON HERZ HERAUSgegebenen Alexiuslegende zu ihren lateinischen Quellen.

Wenn wir im Mai- und Junihefte der MOD. LANG. NOTES die litterarisch interessante Aufgabe uns stellten, die Entwickelung einer Legende unter dem Einfluss der galanten Ritterpoesie zu verfolgen, so sei es uns heute gestattet, eine reinkritische Frage zu erledigen, nämlich diejenige des Verhältnisses einer der französischen Bearbeitungen der Alexiuslegende zu ihren lateinischen Vorlagen. Unter den französischen Gedichten über den h. Alexius nimmt die von JOSEPH HERZ im Programm der Real- und Volksschule der israelitischen Gemeinde zu Frankfurt am Main, 1879, herausgegebene Legende aus dem 13ten Jhdt. (wir nennen sie Hz.) einen hervorragenden Platz insofern ein, als sie unter den Gedichten, die nicht zur "bräutlichen"* Richtung gehören, am anziehendsten und talentvollsten erzählt. HERZ behauptet nun, dass dieses Gedicht direct auf die lateinische Bollandistenbearbeitung, die wir Bo. nennen wollen und welche MASSMANN herausgegeben hat, zurückgehe, und führt p. iii und iv in Anm. die übereinstimmenden Puncte an. Auf die Abweichungen von Bo. geht aber HERZ nicht ein. Es sind deren aber doch einige, welche nicht übersehn werden dürfen:—

1. In Hz. fehlen die drei Tische für Waisen und Wittwen, und der Umstand, dass Euphemian nachher mit Geistlichen isst.

2. Es fehlt das Keuschheitsgelübde der Eltern nach Alexius' Geburt; freilich kommt dasselbe an anderer Stelle vor. Nachdem Alexius vergeblich gesucht worden ist und die Eltern sich beklagen, heisst es 3 v. 458 ff.:—

. . . . . puis si ont establit
Que jamais en leur vie ne giront en un lit,
Ne n' averont ensamble aucun carnel delit.

3. Der Vergleich mit der Turteltaube steht auch an anderer Stelle als bei Bo. Er kommt bei den Klagen der Braut über den todten Alexius vor. Über den Sack, cf. unten.

Viel wichtiger ist aber das, was Hz. im Gegensatze zu Bo. hinzufügt. Der Bearbeiter war offenbar poetisch begabt; er wusste die Situation interessant zu machen und verlieh der Legende Farbe und Leben. Seine poetische Kraft hat auch er, wie die meisten anderen französischen Bearbeiter, besonders in der Behandlung der Brautnacht gezeigt, welche ganz interessante spezielle Züge aufweist. Wenn schon nebensächliche Züge, wie diejenigen, dass Alexius, während er seine Ermahnungen an seine Braut richtet, auf einem silbernen Sessel sitzt, und dass er den Ring zerschneidet, den er seiner Frau gibt, von Bo. abweichen, so ist der Bearbeitung Hz. ganz eigenthümlich und für die verschiedene Auffassung der Legende bei Bo. und Hz. höchst

* Darüber sowie über die Einzelheiten der Erzählung der Legende, cfr. meinen Artikel im Maihefte der MOD. LANG. NOTES, pp. 247–256 und im Junihefte, 307-327.

bedeutend, dass Alexius seiner Braut das Versprechen abnimmt, selbst auch ihr ganzes Leben lang keusch zu bleiben. Er will also nicht bloss selber durch seine Keuschheit das Himmelreich erlangen, sondern durch seine Heirath eine andere Seele zu demselben Entschlusse bringen und also von der Verdammniss erlösen. Dies ist die ethisch höchste Auffassung der Legende, und dass gerade Hz. sie aufweist, ist ein Beweis für die grössere geistige Bedeutung des Verfassers derselben.

Ausserdem flicht Hz. abweichend von Bo., sehr häufig Reflexionen ein, sucht zu motivieren, ergeht sich gern in Schilderungen: (So wird das Hochzeitsfest eingehend beschrieben, dem Empfang des Kaisers und Papstes bei Euphemian werden mehrere Verse gegönnt (v. 809 ff.), die Rückkehr der Boten wird breit erzählt (v. 660 ff.), die Klagereden sind ausführlich. Allein *diese*, wenn auch speciellen Züge, könnte auch Hz. selbst erfunden haben, wenn es von Bo. direct abhinge. Und es wäre verwegen aus diesen verhältnismässig geringen Abweichungen zu schliessen, dass Bo. nicht die Quelle von Hz. wäre, zumal da sonst Hz. mit beinahe rührender Treue Züge von Bo. aufweist, welche andere, auf Bo. sicher zurückgehende Gedichte, trotzdem ausgelassen haben. So hat Hz. im Gegensatze zu dem von G. Paris in der *Romania*, viii, pp. 169-180 herausgegebenen Gedichte, die Erwähnung der Stadt Laodicea, zu der Alexius flieht, die Gürtelschnalle, welche Alexius seiner Braut als Andenken gibt, die Krönung der Brautleute bei der Hochzeit, die Reden der Kaiser vor dem todten Heiligen, sogar den süssen Duft, der aus der Leiche geht, treu bewahrt.

Auffallend dagegen ist es, dass neben dieser Treue zu Bo., Hz. doch einige merkwürdige und spezielle Züge aufweist, welche wir in einer andern lateinischen Prosalegende finden, die Massmann unter dem Namen C (E) in seinem Buche veröffentlicht hat. Die Übereinstimmung von Hz. und C ist in diesen Puncten so gross, dass man mit Recht an eine Beeinflussung von Hz. durch C denken darf. Diese Züge sind folgende :—

1. Die Hervorhebung der Taufe des Alexius v. 80.

2. Folgende Episode: Als Alexius herangewachsen ist, will ihm Euphemian eine Frau suchen. In Bo. ist dieses Factum ganz trocken in den Worten mitgetheilt :—

"Cum autem ad tempus adolescentiae accessisset, et cum nuptialibus infulis aptum judicassent, elegerunt ei puellam ex genere imperiali."

In Hz. dagegen heisst es folgendermassen, nachdem erzählt worden ist, dass der Vater sich die Heirath seines Sohnes länger überlegt hat:—

v. 134. Quant ensi ot li peres aficiet son penser,
Aglael sa mollier l'a pris a raconter:
"D'Alexis, nostre fil, que mout poons amer,
A lui pens des or mais; i a biel baceler,
Querre li vuel mollier et ma terre doner.
La mere quant l'entent, jus se laisse avaler,
As pies li vait de joie, si commenche a plorer.
"Sire," che dist la dame, "Dieus t'en puist conforter,
Que la nostre lignie puist par lui raviver."

Eine ganz entsprechende Stelle findet sich nun in C, und die Übereinstimmung beider springt in die Augen. Man vergleiche :—

"Verum cum adolevisset, matrimonio, inquit Euphemianus ad conjugem suam, conjungamus carissimum filium nostrum, at illa procidit ad pedes ejus, 'confirmet deus, inquit, deus id, quod dixisti, nuptias celebra dulcissimi filii nostri, ut videam ex eo prolem et laetetur animus meus, et adhuc egenis et pauperibus auxiliabar.'"

3. Es dürfte wohl auch der Satz bei C: "Qui in thalamum ingressus eam in sello sedentem invenit," den Umstand bei Hz. beeinflusst haben, dass die Brautleute vor dem Bette sitzen v. 257. Auch v. 217 heisst es dass Alexius. . . . s'assit sor un siege d'argent. In Bo. findet sich nichts davon.

4. Sehr wichtig ist der Umstand, dass in C und Hz. *allein* sich der Name des Gebers des Christusbildes *Abagarus* findet. C sagt: "ubi domini Jesu imago servatur non manu facta, quam ipse dedit *Abagaro* in vita sua pervenit."

In Hz. v. 332:

"Es vos dant Alexis dedens Rohais entret,
La trova une image de grant autoritet
Dou fil dieu Jesu Christ que siet en maiestet,
Si con li anchessor li vous ont racontet,
Ainc ne fu faite d'ome carnelment engenret.
Li fius Dieu le tramist un roi de la chitet,
Abgarus ot a non de si grant dignitet
Con li escris raconte u nos l'avons trovet."

In Bo. steht dagegen ganz kurz:—

"Ubi sine humano opere imago domini nostri Jesu Christi in sindone habebatur."

5. Nur in C wird von der Asche gesprochen, welche die Mutter als Zeichen von Trauer auf den Boden streut:—

"saccumque stravit ac cinerem."

Daher in Hz. v. 443: Mais en sac et en chendre plorrai ma destinée: v. 458: Partot geterent cendre.

In Bo. dagegen heisst es bloss: "Sternensque *saccum* in pavimento cubiculi sui sedensque super illud."

Von der Asche wird nicht gesprochen.

6. In C findet sich der Gedanke, dass Euphemian den Bettler unter der Treppe öfters sehen will.

"Ut quotiescunque ingrediar et egrediar, illum videam." In Hz. v. 673:"—

"Veoir le veut sovent, comment il soit gardés,
De quel part que il vegne, qu'il li soit presentés."

In C gleich darauf: "Nulla eum re mensae meae defraudate," und bei Hz. v. 677:

Ne li soit li mangiers de sa table veés."

In Bo. findet sich nichts davon.

7. In Hz. findet sich der Vergleich mit der Turteltaube an derselben Stelle wie bei C, bei den Klagen über den todten Alexius.

C: et hodie vidua relinquor nec habeo amplius quam morer, quam exspectem.

Hz. v. 1111: "Ja d'autre companie se moi doinst Dieus valor
Tos jors serai mais veve n'ai soing d'autre signor."

So ist denn eine Benutzung von C durch Hz. nicht zu leugnen, aber C ist nicht allein benutzt worden; vielmehr hat Hz. auch Bo. benutzt. Denn C und Hz. differieren in einigen Puncten, wo Hz. mit Bo. übereinstimmt. So wird z. B. in C nicht erzählt, dass der Kaiser und der Papst die Bahre des Alexius tragen, weil sie sehen, dass der Heilige Wunder thut. Wohl aber ist dies in Hz. v. 1147 und in Bo. der Fall. In C wird fortwährend nur von *einem* Kaiser gesprochen, im Singular (abgesehn von der Stelle ganz am Ende, wo sich findet "Archadio et Honorio imperatoribus"), dagegen in Bo. und Hz. von den beiden Kaisern.

In C findet der Küster in Edessa den Alexius sofort, in Bo. und Hz. erst nach zweimaliger Aufforderung. So sehen wir schon aus diesen Puncten, dass Hz. nicht auf C allein, sondern auch auf Bo. zurückgeht. Lagen nun die beiden Quellen selbst dem Dichter vor?

Ich glaube es nicht, denn ich könnte mir sonst nicht erklären, weshalb Hz. einige glückliche Züge der beiden Quellen, oder der einen oder der andern bei Seite gelassen hätte. Warum die dreitausend Diener auslassen? Warum den Vergleich mit der Turteltaube an der Stelle, wo Bo. ihn hat und wo er wirksamer ist als später, übergehen? Warum den hübschen Zug von C verwerfen, dass der Diener des Alexius der Braut den Tod des Alexius mittheilt und nicht dem Euphemian?

Warum schliesslich folgende sehr glückliche Züge von C nicht annehmen?

Um Euphemians Frömmigkeit anschaulich darzustellen, erzählt C einfachen, aber rührenden Tones:—

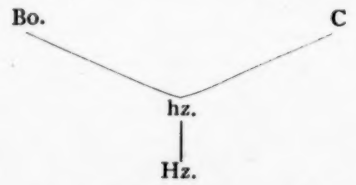
"Si quando minus in pauperes benignus et misericors exstitisset, prostratus in faciem suam dicebat non sum dignus, qui ambulem in terra dei mei."

An einer andern Stelle treffen wir den malerischen Zug von Alexius in Edessa:—

"Cum faciem quidem in medio bracchii demissam teneret, cor ejus deo vacabat."

Der Dichter von Hz., der sonst gerade derartige Episoden so treffend auszubeuten versteht, hätte sich niemals derartige Züge entgehen lassen, wenn er sie gekannt hätte.

Alle diese Erwägungen führen mich dazu, eine Zwischenquelle anzunehmen, die aus Bo. und C ohne besondere Sorgfalt compiliert dem hochbegabten Dichter von Hz. den Stoff geliefert habe. So hätten wir das Schema:



Dass die Legende so vielfach in lateinischer Sprache bearbeitet war, darf nicht wundern. Es ist ja bekannt, dass sie eine der beliebtesten des ganzen Mittelalters war.

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THE EVOLUTION OF FIGURES OF SPEECH.

This subject is best approached through the word 'idea,' which comes from a Greek word meaning *to see*. An idea is, however, not what we have seen, but the picture of what we have seen. The words 'thought' and 'idea' are often used to mean the same thing; but thought really means the abstract product of the thinking process, while idea means the pictured product. Every mind pictures its thoughts, especially when they are to be communicated to another mind. This accounts for our saying 'you see' (through the mind's eye), meaning 'you understand.'

The picturing of the thoughts is called *ideation*, which is the last step in the mental process of furnishing the mind with thoughts. In the chronological order the first step is *sensation*, the second is *intuition*, and the third is *inference*. Suppose one hears a noise in an adjoining room, the sensation comes through hearing, the intuitional element assures him of the necessity of a cause for the noise, then there is inference as to the particular cause, and last, ideation, or picturing how the thing must *look* which made the noise *heard*. When a sensation comes through one of the senses, it is, at the last, imaged as it appears to the other senses; that is ideation. For another illustration, suppose one grasps, in the dark, something round; he cannot see it, and does not taste it, nor hear it; yet upon the inference from touch he imagines how it appears to sight, how it tastes, and pictures accordingly an orange, an apple, or a rubber ball.

This pictured product is named, as the word 'idea' indicates, from perception through sight, and aptly so, because through the eye the facts of Form and Color, which are the fundamentals of picturing, come to cognition.

Words are used to construct ideas, but words stand primarily for things seen; they themselves are neither the things, nor the pictures of them, but associated with the pictures as names. When the unseen and intangible were first to be expressed, there were no terms, so the names of the tangible were made to do this additional duty. The unseen had to be told in terms of the seen.

The relativity of things brings the consequent relativity of names, which binds us to telling one thing in terms of others. Also, to be understood, the words must stand for things within the auditor's ken.

With so much as preliminary and basal, we can venture to assert that figures of speech come out of the effort to communicate thoughts, understanding that the *idea* is the vehicle to carry a *meaning*, which is the thought. If a man hand you a piece of paper with a pencil sketch on it, it is a picture that means something to you, it can be made to carry a definite thought. This recalls the old time picture-writing method, which our modern newspapers are reviving, that our fast age may read as it runs. We do not call the picture made with lines and shadows an idea, though it carry a thought, but the picture made with the *names*, so to speak, of lines and shadows. This is the most wonderful thing that man can do, and is that which makes every man an artist.

If we qualify the expression 'communicate thoughts' with the word 'individual;' as, 'communicate individual thoughts,' we emphasize a very significant feature of the proposition, for every thought has much that is common to thoughts in general, just as every man has much that is common to all men; but the individuality of a thought consists in its difference from other thoughts, just as the individuality of a man is his difference from other men. The specific force of anything lies in its individuality. The force of individuality is everywhere recognized, for it singles the thing out from the common mass and interests us in it. The effort in written and spoken language is to communicate this specific force of the individual thought.

We cannot choose what thoughts we will think, for the choice would imply the possession of the thoughts already. We may choose what we will think about; but we are passive, or receptive, to the chance conditions and occasions which suggest any thought. On the part of the one who communicates a thought, that is to say, ideates it for another mind, there is the largest freedom of choice in the wide range of things. With an almost unlimited store of material at hand a man can play the artist in individualizing thoughts.

Clearness of apprehension has reference to

distinguishing one thing, or thought, from another. To illustrate, suppose one sees, in the dusk, a number of objects out before him, he sees *clearly* if he can tell the horse from the cow, and that the hog is not a stump, or that the man is not the post. On the other hand simplicity—from *simplex*—as the word shows, refers to the thing, or thought, by itself, and not as enfolded or mixed up with anything else. It is rather the apprehension of the individual in its parts.

Clearness and Simplicity are qualities of Style to acquire which some books say, use figures. But are we clear and simple because we use figures, or do we not rather use them because we are clear and simple in our apprehension? The cart has been put before the horse; we ought not to teach that figures should be used to gain clearness, it is clearness and simplicity that take care of the figures. The clearest and simplest communication of thoughts is found in our children's books, wherein we find, too, most figures.

We can now determine our proposition more narrowly by saying that figures come from the effort to communicate individual thoughts in their clearness and simplicity.

When one has something to communicate which is wholly unknown to you, one begins by saying it is *like* something you have seen; he thus begins building the idea for you; he does not omit to say it is *unlike* things which you have seen. Likeness and unlikeness stand to each other as the poles of a magnet, or as substance to shadow. Unlikeness serves to throw out and define the features furnished in the likeness. The figures founded on *likeness* and *unlikeness* are as closely connected as these elements themselves, but they do not make the same kind of association with the things to which the likeness or unlikeness is expressed, as contiguity does. The former two contribute feature and color, while contiguity adds dimension or size by regarding the individual alongside of others. Contiguity takes care of the relativity, and furnishes proportion.

Expressed resemblance and contrast, being in the polar sense one, give us the figures Simile and Antithesis. The contiguity which expresses the *extra*-relativity gives Metonymy. These are the first figures in the series, with their names.

It is evident that Simile and Antithesis are based upon the intuitions of objects. Metonymy is based upon the intuitions of necessary relation; for the relation of cause and effect is immediately apprehended, so is that of the sign and thing signified, and of the container and thing contained. These first figures are founded expressly and directly upon intuitions. Other figures are founded impliedly upon intuitions.

They are used in addressing the cognitive part of the mind, commonly called the understanding. They belong to the first division of the mental phenomena, the order of which is: Cognition, Feeling, and Conation. We must know before we can feel, and feel before there is any endeavor. A man may cognize the *idea* of a thought and yet the thought may need to be 'impressed,' as we often say. That there can be cognition without much feeling is abundantly evident. We can be as little interested in an idea as in a picture; we must study the picture, or it must be forced upon us, to beget feeling.

This point is gained through *realization*, which means making *real* the pictured thought. It is, so to speak, the breathing a soul into the idea bodied forth to the understanding. Not until the reality of a thing appears does feeling in regard to it define itself as *desire*. The power to feel is lodged with the soul, and a defined feeling comes just before endeavor.

But, realization is reached through *characterization*, that is, the marking out the individual traits. Hence, we do not say, at this point, "the man is *like* a lion," but we say "he *is* a lion," thus endowing him with characteristic life. Characterization on the ground of resemblance is done impliedly and not expressly, and so we get the Metaphor. The progress towards the individual is strikingly seen in the way Contiguity, under the forms of Synecdoche, expresses characterization. Synecdoche deals with the *intra*-relativity: the relation of the whole and its parts. The individual is so far finished as to be characterized by a part of itself.

The Metaphor goes on and flowers in Personification. It gives the finishing touch in characterization, for in adding the element of personality a call is made upon the sympathetic impulses. Personification humanizes the

picture and thus demands a responsive feeling. Thus ends the speaker's attitude of talking face to face with his auditor; the individuality is now complete, and he takes the responsive attitude along with his hearer and responds for him.

The expression of the responsive feelings falls within the last class of mental phenomena. The feelings provoked by the individual are always peculiar and defined, and determine the form of the expression. These expressions are nothing more than comments on the individual, and herein is the explanation of the other figures, sometimes called "the bolder figures." They are used by the speaker in the responsive attitude, and are made up of the elemental figures already named. They are not figures of speech in the same sense as the simile, the metaphor, or synecdoche, but rather figures of Thought, or figures of Conclusion. Irony is an expression of feeling relative to an individual; Innuendo is a different kind of expression; Hyperbole exaggerates; Apostrophe addresses as present; Vision beholds, and so on through the list.

The elemental figures of speech are Simile, Antithesis, Metaphor, Personification, Metonymy in its forms, Synecdoche in its forms; the other rhetorical figures are compounded of these. The elemental steps are often supplied by the occasion and various circumstances; but this discussion has kept in view a recipient mind unprepared by anything to anticipate what was being communicated.

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Einführung in das Studium der Englischen Philologie mit Rücksicht auf die Anforderungen der Praxis von DR. WILHELM VIETOR. Marburg, 1888.

In the pamphlet of sixty-odd pages now laid before us, the author of the well-known 'Elemente der Phonetik,' and of that practical little work on 'German Pronunciation, Practice and Theory,' presents the leading points of lectures delivered in the winter of 1886–87. The work is pedagogical in character, designed for the assistance of German *Kandidaten* who are preparing to enter the department of English as instructors in the schools and universities of Germany. As in the works alluded to, VIETOR has here given some very practical and suggestive hints to those for whom the essay is intended.

A preliminary chapter is devoted to a justification of the author's theory, that in preparation for the work of this department a thorough acquaintance with the spoken language of to-day is as essential a qualification as is an understanding of the subject on its historical, its evolutionary side; and, furthermore, that it is with the former that we ought really to begin. In other words, English, or English philology, is scientifically studied only when approached as a spoken language, that is, through its phonetics.

"If our present wretched system of studying modern languages is ever to be reformed, it must be on the basis of a preliminary training in phonetics, which would at the same time lay the foundation for a thorough practical study of the pronunciation and elocution of our own language—subjects which are totally ignored in our present scheme of education." So said HENRY SWEET in the preface to his 'Hand-book of Phonetics,' in 1877; and this confession of faith served VIETOR as a motto in the 'Elemente der Phonetik,' in 1884. The view here advocated is the view adopted by philologists the world over; it now remains to be seen whether or not, with a persistency that sometimes seems like obstinacy, our leading philologists are to be tempted into the asserting of over-fine distinctions and the assumption of a pronunciation not so typical as its adherents claim, thus making the study of practical phonetics a cause of confusion and misleading, with more of theory than of fact to support its arguments. Such a charge cannot, however, be brought against the writer of the pamphlet, although his interest in this department is everywhere apparent.

The pronunciation of English is the subject which naturally calls for treatment in the second chapter of VIETOR'S work; and the question, what is standard English, is there quite reasonably discussed. German philologists generally have adopted the pronuncia-

tion of the capital as their type; not altogether because London possesses the authority in this respect which every metropolis has a right to claim, but especially for the reason that ELLIS and SWEET have taken the pronunciation of educated London as a standard in their familiar works on English sounds. But London speaks more or less a dialect. VIETOR cites, indeed, TITO PAGLIARDINI ('Varieties of Pronunciation,' London: Pitman, 1882), who distinguishes six dialects at least: ranging from that of Belgravia, the Exquisite, to the vernacular of Billingsgate itself. Moreover, while he approves most heartily of SWEET's little text-book ('Elementarbuch des gesprochenen Englisch von HENRY SWEET, Oxford and Leipzig, 1885), VIETOR does not hesitate to recognize the fact that SWEET is occasionally weak in the matter of pronunciation; and he therefore urges the simultaneous use of BELL's work ('The Elocutionary Manual' by ALEXANDER MELVILLE BELL, 4th ed., Salem, Mass.: James P. Burbank, 1878,)* which, based as it is upon a pronunciation more characteristic of the north, is calculated to assist in the detecting and discarding of the distinctive Londonisms which here and there detract from the authority of the standard advocated by SWEET.

The third chapter treats of acquaintance with and mastery of the language in its details. Evidences of the practical nature of the work appear abundantly here—its practical suggestiveness to German students, let it be remembered. As for instance, when the writer says (p. 33): "Sehr wahrscheinlich wird er beim Schreiben zum Wörterbuch, wenn nicht gar zur Grammatik greifen. Dann frage er sich ernstlich, ob er nicht, statt 'aus dem Englischen heraus' 'ins Englische hinein' schreibt, d. h., ob er nicht deutsch denkt und ins Englische übersetzt. Ist dies der Fall, so gebe er sich damit zufrieden, dass er mit der praktischen Spracherlernung so ziemlich von vorn anfangen muss. Das Wörterbuch wird ihn fünf unter zehnmal doch in die Irre führen. Denn wie will er wissen, ob er das passende Wort trifft?" The author quotes one or two examples to illustrate: "*clean* and *unclean* rhymes;" "the regular *quadruped* iambus;" and, vice versa, "*in der* UHR *des Bedürfnisses.*"

The chapter contains a useful bibliography of the leading text-books, and of standard literary works adapted to the student's purpose; and closes with a list of the principal English periodicals together with an indication of the characteristic peculiarities of each.

Chapter IV is devoted to a discussion of the methods to be followed and the helps accessible in the historical study of the language and the literature. The student is advised to adopt in connection with his *Hauptfach* English, German and French as his most natural, and even necessary, *Nebenfächer*. It would indeed be well if American philologists would take this advice to themselves, for the absence of a knowledge of Old French has too frequently proved a very serious defect in the equipment of those devoted to departmental work in English.

In the closing chapter VIETOR concludes his work with a few thoughtful words upon the pedagogical requirements of the teacher's calling, and directs attention to the dignity and scope of the profession. He admits, regretfully, that the dreaded *Staatsexamen*, rather than the inspiring vision of a congenial field of future usefulness, will exercise the strongest influence on the work of preparation, and that haste and superficial study will in many cases reveal themselves in the results.

As will be readily seen, this little book of VIETOR's is nothing more nor less than a brief pedagogical essay on the study of English as a specialty. To a hasty reader it may appear both finical and unnecessary; but one who is familiar with the conditions and the methods of preparing for such work abroad, will appreciate the utility and appropriateness of the unpretending pamphlet just examined. It will be useful to the specialist for its bibliography, which is voluminous though somewhat scattered; it may be of interest to the general reader also, by reason of its constant reference to the governmental requirements made of every candidate who aspires to an instructorship in this special branch. The book is indexed.

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*The publisher's address at present is at 183 High Street, Boston, Mass.

Novo Diccionario da lingua portugueza e allemã, enriquecido com os termos technicos do commercio e da industria, das sciencias e das artes e da linguagem familiar. Por H. MICHAELIS. Em duas partes. Parte primeira: Portuguez—Allemão. Leipzig: F. A. Brockhaus. 1887. 8vo, pp. viii, 737.

H. MICHAELIS, whose excellent 'Vollständiges Wörterbuch der italienischen und deutschen Sprache,' published in 1879, is just out in its fourth edition, presents us here with a dictionary of the Portuguese language for which every student of Portuguese has cause to be thankful. Based, as this work is, on the best Portuguese dictionaries such as VIERA's (Porto, 1871–4) and AULETE's (Lisboa, 1881), but especially on the independent results of a ten years' careful reading of current Portuguese literature in every branch of knowledge, it may confidently challenge comparison with its predecessors both as regards accuracy and completeness. Besides this, however, it offers several practical features which greatly increase its utility. The accent is carefully marked unless it be on the penultimate. *Chrysalida* and *ingreme* are doubtless misprints for *chrysálida* and *íngreme*, while the representation of the preposition *para* as paroxytone instead of oxytone *parà* (*pgrà*, *prà*) may be due to a regard for theory rather than for actual practice. Again, the learner finds a few valuable hints on pronunciation, which it would have been well to continue throughout the work. We fully concur with H. MICHAELIS when she says (Pref. pp. vii–viii): "A fixação da pronuncia . . . não se póde apresentar ao estrangeiro com toda a clareza, a menos que elle não haja visitado o paiz, demorando-se n'elle, e conheça bem as delicadas e subtis inflexões do vocalismo portuguez." But as the editor has, and this with good reason, deemed it advisable to mark atonic *o* as *u*, *c* as silent before *-to* (*acto* is represented as *atu*, but no indication is given that while the *c* is heard in *facto*, it is silent in *factor*, *factura*, *facturar*), *ç* and *cç* as *ss* (*lição*, *acção*=lissáong, assáong), *ão*, *ães*, *ões* as *áong*, *áengs*, *óengs* (which latter notations are more misleading than useful; because, not to speak of other reasons, they entirely fail to indicate that both elements of these diphthongs are nasal), it would have cost little more labor to distinguish open *e* and *o* from their close sounds by a grave accent, and to mark atonic *e*, when initial or accompanied by the palatals *x*, *j*, *nh* and *lh* (except before *r* and *l*) as *i*, as in *edade*, *esquecer*, *privilegiado* (cf. R. G. VIANNA, *Romania* xii, pp. 32, 44). The notation of the palatal fricative *x* as German *sch* (e. g. *caixa*=kaischa) is likely to give a wrong idea of the Portuguese sound, which is entirely free from lip-rounding (cf. R. G. VIANNA, l. c. p. 46).

As another commendable feature of MICHAELIS' work may be mentioned the care bestowed on the syntactical uses of prepositions, a matter which is sorely neglected in most of our dictionaries. We should have liked, however, to find under *para* the hin- that *ir para casa* implies 'to go home' with the intention of staying, the idea of return being implied by the preposition *a* (cf. R. G. VIANNA, l. c. pp. 59–60). Last, not least, the phraseology of the Portuguese language is represented in a fulness which one would hardly look for in a book of so small a compass as the one before us, and a goodly number of proverbs have been admitted. Desiring to contribute to the usefulness of the book in a new edition, which will doubtless be required before long, we shall supplement our remarks on it with a small number of additions drawn both from written and oral sources. Of idiomatic and proverbial expressions only those will be given whose meaning is not obvious; and, the dictionary being intended for Germans, it has been thought preferable to use German for the translation.

ABOVILLA, f.: Art Wollenstoff (in Abbeville in Frankreich verfertigt), A. HERCULANO, 'O. Mon.' II, 216 (Brockh. ed.).

ABRIGOSO, A. adj.: schützend. A sombra de sua mãe é *abrigosa* e creadora. G. TORREZÃO, 'Rosas Pallidas,' p. 21.

ADEJAR: schweben. Nos labios *adejava*-lhe vago sorriso. 'O. Mon.' II, p. 211. Pelas frontes de ambos *adejava* a sombra de una tristeza intima. 'Rosas P.' p. 160.

ADEUS, fam.: *Adeus cestos, que são as vindimas feitas*, etwa: jetzt ist die ganze herrlichkeit vorbei. Int. *ora adeus*, warum nicht gar! J. DINIZ, 'As Pupillas,' p. 138 (Brockh. ed.).

AFRETAR: ein schiff mieten. 'O. Mon.' I. pp. 193, 244.

ALHO, fam.: *Tomar alhos por bugalhos*, die dinge mit einander verwechseln. 'O. Mon.' II, 154.

AMPHIGURÍ, m.: Unverständliches gerede. 'As Pup.' p. 106.

ANDAR, prov.: *Por onde vás assim como vires assim farás*, man muss mit den wölfen heulen.

APORFIA, f.: Wettgesang (beim Chama-Rita Tanz).

ASNO, prov.: *Quer queira, quer não queira, o asno ha-de ir á feira.* 'O. Mon.' II, p. 151.

ATRELAR, fig.: binden, ketten an etwas. O pae e os irmãos, *atrellados* á lida diaria, não davam pela mudança de Lucia. 'Rosas Pall.' p. 59.

AVABEBA, f. (mus.): Maurisches instrument. 'O. Mon.' II, p. 235.

AZULEJAR, v. n.: blau sein. Fomos a S. Lazaro: o céo *azulejava* resplandecendo jubilos e confortos. 'Rosas Pall.' p. 137.

BEBER, prov., *Onde entra o beber, sae o saber*: ist der trunk im manne, so ist der verstand in der kanne. 'O. Mon.' II, p. 151.

BEIÇO, fam., *Ter beiço doce*: einen leckerzahn haben; *ficar de beiço cahido*: mit langer nase abziehen.

BÉ-MOLE, fam., *Polo (pelo) bé-mole*: in sanfter weise. C. MICHAELIS (Herrig's *Archiv*, vol. lxv, p. 39).

BETESGA, fam., *E metter o rocio pela betesga*: das ist ein ding der unmöglichkeit.

BOLHA, *bolha de sabão*: seifenblase; fig., leerheit, nichtigkeit. O devorarem-se acerca dos graves interesses, das profundas questões *das bolhas de sabão* politicas. A. HERCULANO (in: 'Cantos de A. GONÇALVES DIAS,' p. x. Brockh. ed.).

BOM-SERÀS, m.: gute, gute seele, einfaltspinsel. 'El-Rei Dinheiro' pp. 30, 31.

BORÉ, m. (mus.): Brasilianisches kriegsinstrument. A. GONÇALVES DIAS, 'Cantos' I, p. 5.

BOTA-ABAIXO, m.: Neuerer, zerstörer (des alten, herkömmlichen). 'O. Mon.' I. p. 185.

CABANAL, m.: Scheune. 'As Pup.' pp. 2, 252.

CAIREL: Rand (im allgemeinen). No *cairel* da rocha debruçou-se encarando o abysmo. 'Rosas Pall.' p. 67.

CAMBALHOTA, DE CAMBALHOTA: Zusammen, ohne ausnahme. 'As Pup.' p. 225.

CÃO, fam., *Fazer andar tudo em passo de cão*: alle hebel in bewegung setzen, alles aufbieten; prov. *preso por ter cão, preso pelo não ter*: auf alle fälle die schuld tragen. 'El-Rei Dinheiro,' p. 309.

CARA, fam., *cara de caso*: eine wichtige miene. 'O. Mon.' II, p. 103; *cara de funeral*: eine armesündermiene. 'As Pupillas,' p. 117; *cara de castelhano*: böses, feindliches gesicht. 'O. Mon.' I, p. 200.

CARTAPACIO, fam., *cartapacios velhos*: alte schmöker. C. MICHAELIS, ib. p. 40.

CATHÓLICO, fam., *Não ser muito catholico*: nicht recht, nicht geheuer sein; *não está muito catholico commigo*: er ist mir nicht gewogen; *não estar muito catholico*: nicht sehr gesund sein.

CEO, prov., *Contra o ceo só Deus*: gegen des himmels gewalt reicht nur gottes macht.

CHEIRAR, fam., *Cheirar o toucinho*: den braten riechen.

CHORINCO, m.=*choro*: Weinen; fam., *o brinco acabou em chorinco*: der scherz endete mit thränen. 'Rosas Pall.' p. 60.

CHYLO, fig.: Der zustand geistiger und körperlicher ruhe nach dem essen. O abbade fôra subitamente despertado da deliciosa *somnolencia do chylo* pela chegada de Fr. Julião. 'O. Mon.' II, p. 205. Depois do comer *fazia o chylo*, e *depois do chylo* começava a digerir. 'El-Rei Dinheiro,' p. 251. This use of *chylo*, familiar to the Italian in the phrase *fare il chilo*, does not seem to be popular in Portuguese.

CILICIO, fig., *os cilicios*: die busse; der stachel. N'essas horas difficeis o coração succumbe quasi sempre pungido *pelos cilicios* do verdadeiro e do justo. 'Rosas Pall.' p. 312: cf. ib. pp. 320, 339.

COALHO, *levar de coalho*: mit der wurzel ausreissen.

COBRIR, prov., *Quem te cobre, te descobre*, wer dich deckt, deckt dich auf (kann dich verraten).

CONTEMPLAR: einen bedenken mit etwas, begünstigen. *Revista Lusit.* 1887, p. 86.

COROMEM, m.: Art mantel (im fünfzehn. jahrh. gebräuchlich). Pfhh!—assoprou a beata de Restello, deitando para traz o *coromem.* 'O. Mon.' II, p. 145. The *coromem* is still worn on some of the Azores.

DESCOZER, fam., *Descozer a meada*: sein herz ausschütten.

DESFEITA, fam., *Fazer uma desfeita a alg.*: einem ein schnippchen schlagen. 'O. Mon.' I, p. 187.

DEUS, fam., *Ver a Deus por um pé*: mit knapper not davon kommen.

ESFOLHADA: Volkstümliche unterhaltung beim entblättern des mais. 'As Pup.' pp. 28, 147.

ESPADELLADA, f., Volkstümliche unterhaltung beim ausklopfen des flachses. Ibid.

FAINA: Arbeit im allgemeinen. Os trabalhadores occupados *na faina* da vindima recolhiam com os cestos . . . 'Rosas Pall.' p. 140.

FARROMA, f.: Prahlerei. *Revista lusit.*, 1887, p. 47; fam., *fazer farroma*: prahlen, grossprechen.

FERIR, *Ferir de ponta e de talho*: auf stoss und hieb losgehen.

FIADA, f.: Das spinnen mit dem rocken; volkstümliche unterhaltung dabei. 'As Pup.' p. 28.

FICAR, *Ficar de pé*: aufbleiben. Fernando? . . . . . Talvez fosse ao theatro; em todo o caso *fico eu de pé* á espera d'elle. 'Rosas Pall.' p. 210.

FOLKLÓRICO, a. adj.: die volksdichtung, folklore betreffend. *Revista lusit.* 1887.

FOLKLORISTA, m.: Folklorist, Sammler der volksdichtung. *Revista lusit.* 1887.

FORMOSO, prov., *Não ha formosa sem senão*: nichts ist vollkommen.

GANCHO, *gancho de cabello*: haarnadel. 'As Pup.' p. 226.

GARRAFAL: schwülstig (vom styl, von der sprache). 'O. Mon.' I, p. 192.

GATO, fam., *Tirar a sardinha com a mão do gato*: sich die kastanien aus dem feuer holen lassen.

GOLE, adv. *gole a gole=aos goles*: schluckweise, nach und nach. 'O. Mon.' I, p. 219.

KALEIDOSCOPO, m., is wanting. *Kaleidoscopio* is referred to letter *c*, but not given there.

LACRE, prov., *Fazer-se vermelho como un lacre*: purpurrot werden. 'As Pup.' p. 7.

MÃO, adv. *mão por mão*: vertraulich. Todos conversamos *mão por mão* com elles (os marinheiros). 'Rosas Pall.' p. 56.

MARMELO, fig.: Taugenichts, schwindler (= *tratante, mariola*). 'El-Rei Dinheiro,' p. 33.

MEDO: Gespenst. 'O. Mon.' II, 121, 185; adv. *a medo*: scheu, furchtsam, schüchtern. 'Rosas Pall.' pp. 196, 245.

MELAR, fam., *Me melem* oder *melado seja eu*, etwa: ich will verwünscht sein. *Me melem* se entendo o doutor! 'O. Mon.' II, p. 224.

MESTRA: Schule. Os modelos calligraphicos que escrevera *na mestra.* 'As Pap.' p. 114.

MOINANTAR, v. n.: müssig gehen. 'El-Rei Dinheiro,' p. 303.

MULETA, *Pôr de muletas*: lahm legen, zu schanden machen. Quanto pensas que gastei para *pôr de moletas* a justiça, quando teu marido te perseguiu. 'El-Rei Dinheiro,' p. 256.

NESGA, adv. *de nesga*: Scharf, stechend. Deitou-lhe á surrelfa *um olhar de nesga*, a soslayo dos oculos. 'El-Rei Dinheiro.' p. 133; cf. 121.

NIÁGARA, n. pr., fig., em *niagaras*: in strömen, in einer flut. Brotou *em niagaras* de ternura. 'Rosas Pall.' p. 324.

OLHO, fam., *Não ha olhos para que se não enfeite*: sie verliebt sich in den ersten besten. 'As Pup.' p. 130; vulg., *ha olhos inclinados a remelas*: der geschmack ist verschieden; *n'um relancear d'olhos*: im nu; *ter os olhos abotoados*: verblendet sein, sich eine falsche vorstellung von etwas machen; *a olho nú* (*desarmado*): mit blossem, unbewaffnetem auge.

OPÉRCULO (phonol.): Verschluss. O ponto do órgão passivo que com aquele (o órgão ajente) forma o contacto ou *o opérculo. Rev. lusit.* 1887, p. 78.

OSSO, fam., *São ossos do officio*: das sind die beschwerden eines standes, amtes. 'As Pup.' p. 86.—The phrase *trinta cães a um osso* is unnecessarily given twice in the same article.

OVENÇAL, m.: (des.) Haushofmeister; gerichtsdiener. 'O. Mon.' II, pp. 239, 241, 256.

PACIENCIA, int.: Geduld! (ironisch). Não quereis abençoar minha filha? *Paciencia*! O meu capellão o fará. 'O. Mon.' I, p. 203.

PAPA, fam., *Estar feito em papas*: arg zerschlagen, zugerichtet sein.

PAPAR, fam., *papa-santos*: heuchler.

PEIXE, prov., *Pela lingua morre o peixe*: durch die zunge verrät man sich. 'O. Mon.' II, p. 291.

PESTANEJAR, *Sem pestanejar*: mit unverwandter aufmerksamkeit; unverwandten blicks.

PHONEMA, m.: Laut, lautgebilde. *Revista lusit.* 1887, p. 77, et passim.

PHONETICISTA, m.: Phonetiker. *Revista lusit.* 1887, p. 77 et passim.

PHRÁSICO, adj.: syntaktisch. Uma unidade *frásica*. *Revista lusit.* 1887, p. 84; cf. ib. p. 219: *Seica* provém de *sei cá*, ou talvez antes, de *sei que*, reunidos em um só vocábulo pe'lo movimento do *acento frásico*, o cual, recaíndo sempre no verbo principal da oração, acabou por fazer a locução proclítica.

PONTAPÉ, fam., *Pontapé de ventura*: unerwarteter glückszufall: (=*venturão, lance de fortuna*).

PORQUINHO, prov., *Quando te derem o porquinho, acode-lhe com o baracinho*: Gibt man dir die kuh, so lauf mit dem strick dazu.

PREENCHER: ausfüllen. O autor . . . poderia *preencher as lacunas* com sons peregrinos. *Revista lusit.* 1887, p. 78. Morreu, na edade de 33 annos, deixando de lucto as letras portuguezas e *vago um lugar* que difficilmente *se preencherá*. 'As Pup.' p. vii.

QUATRO, adv., *a quatro e quatro*: in schnelle, in rascher folge. As lagrimas escorregavam-lhe pelas faces *a quatro e quatro*. 'O. Mon.' II, p. 288.

QUINHOAR, v. a. = *aquinhoar*. 'O. Mon.' II, p. 280.

RATO, prov., *Depressa se toma o rato que só sabe um buraco*: es ist eine schlechte maus die nur ein loch weiss. 'O. Mon.' II, p. 151.

RILHAFOLLES, n. pr.: Name der irrenanstalt zu Lissabon. Fam. *Rilhafolles com elle*: er ist verrückt. 'El-Rei Dinheiro,' p. 192. Cf. the Spanish *El Nuncio*. Lope, 'Melindres' (Riv. 24, 335[3]).

RIPADA, f. (von *ripar*, flachs reffen): Volkstümliche unterhaltung beim flachsreffen. 'As Pup.,' p. 28.

RISO, prov., *Muito riso, pouco siso*: viel gelächter, wenig verstand. 'O. Mon.' II, p. 142.

RODIZIO: Kanone; böller. 'El-Rei Dinheiro,' pp. 319, 323. Cf. João de Deus, 'Dicc. Pros.' s. v.

SARDINHA, fam., *Nem sempre ha rabo de sardinha*: es ist nicht alle tag sonntag.

SEITA, fig.: Grille; steckenpferd. 'O. Mon.' II, p. 109.

SER, *Por um és não és*: um ein kleines, beinahe. 'O. Mon.' II, p. 47.

SOLINHAR, fig.: verletzen; untergraben. Deixar de comer por causa de paixões humanas, embora legitimas, era uma cousa que *solinhava* pelos fundamentos *as austeras tradições* de Cistér. 'O. Mon.' II, p. 221.

TAMBORETE: Lehrstuhl; sitz in einem amte (= cadeira). 'O. Mon.' II, p. 223.

TEMPO, fam., *Tempos que já lá vão*: schöne schon vergangene zeiten. 'O. Mon.' I, p. 195.

TINTA, fam., *Está na tinta*: das ist noch nicht ausgemacht; das wird sich erst noch zeigen. 'El-Rei Dinheiro.' pp. 301, 302.

TOBAJARAS, m. pl.: Name der indianischen ureinwohner Brasiliens. A. Gonz. Dias, 'Cantos,' I, p. 169.

TRAÇA. fam., *traça de bibliotheca*: bücherwurm.

TRANSVASAR, v. a.: Von einem gefäss ins andre übergiessen;—— se: sich zerschlagen, zerfallen (= *entornarse*). — Under *transvasar* the reader is referred to *trasvasar*, and there again to *transvasar*, without any meaning being given in either place.

TRES, prov., *Às tres o diabo os fez*, etwa: aller bösen dinge sind drei. 'O. Mon.' II, p. 82.

VEZ, prov., *Lá vem uma vez que é de vez*: der krug geht so lange zum brunnen bis er bricht. 'As Pup.' p. 29.

VIR, fam., *Você para cá virá, você para cá virá*: du wirst schon noch daran glauben müssen. 'As Pup.' p. 68.

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THE 'TRISTRAN' OF THOMAS.

Un nuovo ed un vecchio frammento del Tristran di TOMMASO. F. NOVATI. [*Studj di Filologia Romanza, Fasc.* 6].

The obscurity attending the origins and development of the Breton cycle in French literature and the great success of the mediæval imitations and translations in England, Germany and the Northern countries, have always made it a favorite field of investigation by scholars, whose love for scientific research has been quickened by their unfailing interest in the marvellous stories of Tristran, of Arthur, and of the Holy Grail. Especially fruitful in results have been the labors of the past two years. The discoveries attending the publication by the *Société des anciens textes français* of the prose 'Merlin' (cf. MOD. LANG. NOTES iii, cols. 154–158), and the appearance of the thirtieth volume of the 'Histoire littéraire,' which opens with a long review of the romances of the Round Table, have been supplemented by a critical study of the poems relating to Tristran, carried on by members of the *Ecole des hautes études* (*Romania*, xv, pp. 481 ss.; xvi, pp. 288 ss.), and, more recently, by the unexpected recovery of a hitherto lost fragment of the work of THOMAS.

The MS. containing this text is the property of a private citizen of Turin, by whose permission it was copied by NOVATI. It was preserved as the two last guards of a book, one loose, the other glued to the cover. In the former, which furnishes the new verses, the writing is almost intact; in the latter, which gives a variant to certain lines of the Douce MS., there are, naturally, gaps and abrasions. Each leaf contains 256 verses. From a study of the phonetics and writing of the MS., NOVATI concludes that it is a French copy of an Anglo-Norman original and was made in the early part of the thirteenth century.

The subject of the newly-found lines is not however unknown, having already been conjectured from a comparison of the English and Norse translations of the poem of THOMAS. They join on to the episode commonly called the "Halle aux Images," the hall which Tristran had added to the wonderful grotto of the giant Moldagog, to contain the statues of Ysolt and Brengain. The concluding lines of the episode form the first fifty verses of the new fragment. From allusions in them to the "biau Cariados," which reveal the jealousy of Tristran, the editor assumes that Cariados was well known to the auditors of the poet and had probably been a prominent actor in episodes now lost. The second division of the fragment made by NOVATI (vv. 50–183), contains a philosophical digression by the poet on the unhappiness of the four lovers, Marc, Ysolt, Ysolt of the White Hands and Tristran, somewhat prolix, but characteristic of the contemplative tendency of THOMAS, and which, being distasteful to the ruder minds of the North, is not found in either of the translations. The third division of the recovered text (vv. 184–255), relating to the episode of the "Slough," gives the original of what has been reproduced in a somewhat different setting in 'Sir Tristrem,' but has been followed quite faithfully in the version of the monk ROBERT.

Having thus analysed the text, NOVATI proceeds to discuss the bearings which it may have on the legends referring to Tristran, and is thus led to a dissertation on the style of THOMAS and on his relation to the literary history of the time. The well-known prolixity of the poet, his delight in psychological reflections, as seen in the fragment by the digression on the lovers, distinguish him clearly from his contemporaries. His predecessor, BÉROUL, author of the 'Tristran' which was the main source for the poem of EILHART VON OBERG, differs from THOMAS in composition, style and spirit. The various lays that tell the love and trials of Tristran and Ysolt are, in BÉROUL, loosely joined together, forming out of rough elements a passable biography, which shows by the local coloring and traditions that his sources, if not Celtic, were directly deduced from Celtic originals, perhaps by means of English translations. This latter supposition is rendered the more probable by the English words found in the body of the poem. The style of BÉROUL is likewise concise, without artifice, without digressions. The love which Tristran and Ysolt here bear to each other is savage, primitive, without a notion of the

chivalric element that, later, was the peculiar feature of the stories of the Breton cycle. THOMAS, on the other hand, forms from the Celtic legend a logical narrative. From among the songs of the minstrels he chooses with independence and discretion, rejecting what he does not wish to use, transforming that which he selects, condensing and adapting, until under his hands the plot assumes a sufficient unity of action. Unlike BÉROUL he does not lose himself in the narration of his lovers' misfortunes but rather aims at embellishing his material to please the taste of the society of the time, such as might have been found at the court of Henry II. Quite possible is it also that this society may have furnished him the incentive to his story:—

> Pur essample, issi ai fait,
> Pur l'estorie embelir,
> Que as amanz deive plaisir * *
> Aveir em poissent grant confort
> Encuntre change, encuntre tort,
> Encuntre paine, encuntre dolur,
> Encuntre tuiz engins d'amur!

In carrying out this purpose THOMAS found it necessary to alter the current of the story by giving it a contemplative bent, and by inserting frequent philosophical digressions, in which he allowed his own talent the greater play. Thus his verse, poor in the narrative portions, becomes graceful and easy when he reflects on the troubles of his characters. To enlarge this element he was forced to suppress many incidents, to leave out subordinate personages, or to refer to them merely in passing. Furthermore, he thought a change of style necessary to the new theme, and becomes artificial, prolix, abounds in plays on words, and too often breaks his tale by reflections and monologs.

Up to this point NOVATI agrees in the main with the critics who have preceded him, though his proofs rest on a deeper study of the subject. Not content, however, with these already foreseen results, he advances further and reaches somewhat new conclusions. The central point of the legend is love, represented in BÉROUL, we have seen, as a rude, savage passion. It has hitherto been assumed that the same essential mark had been retained in the version of THOMAS also. The introduction into French literature of chivalric love had been referred by M. GASTON PARIS (*Romania* xii, pp. 516 ss.) to the 'Lancelot' of CHRÉTIEN DE TROIES, and his views had been accepted by subsequent investigators with perhaps too little questioning on their part. But NOVATI, assuming that the love pictured by THOMAS differs from that found in the poem of BÉROUL, or at least that there was a definite purpose on the part of THOMAS to make it different, proceeds to test the arguments of M. PARIS by a comparison of the poems of THOMAS and CHRÉTIEN. Both Tristran and Lancelot were ever faithful to their mistresses, notwithstanding the marriage of the former to Ysolt of the White Hands; and Tristran even names himself "Tristran le Amerus." Both undergo, in their fidelity, reproach and contumely. Lancelot mounts on a cart, Tristran disguises himself as a leper. Ysolt, like Guinevere, is always constant, the model of friends—"veire amie . . plus leale ne fud onc vue." Like Guinevere she longs to die with her lover, as indeed she does. Thus on both sides are found certain elements of the courtesy in wooing which distinguishes the tales of Arthur's knights. Certain other elements however are lacking, and NOVATI is thus forced to stop short of a complete parallelism, admitting that while the effort of THOMAS is plainly towards a refined passion, the rough Celtic original is seen in many a place beneath the artistic veil.*

Apart from likeness in subject to CHRÉTIEN the description given by THOMAS of the "Halle aux Images" suggests a comparison with another poet of the time, BENOÎT DE STE-MORE. In the 'Roman de Troie' of the latter there is a constant tendency towards luxuriant coloring, wherever the matter lends itself to such treatment. In the 'Chambre d'Aubastrie' ('Troie' vv. 14 583 ss.), as in the hall of Tristran, appear floors of gold and silver, walls hung with paintings and adorned with carvings, and rooms filled with beautiful

* This incomplete resemblance between the two poems could easily be accounted for by the influence exerted by Provençal poetry on CHRÉTIEN, an influence which seems to be entirely lacking in the poem of THOMAS. The latter's conception of chivalric love shows no other notion than what might be deduced from that establishment of social intercourse under the patronage of the royal power which took place in the twelfth century in the North.

statues. This common desire on the part of both poets to excite their hearers with visions of Oriental splendor is entirely absent in BÉROUL, and shows incidentally that the latter could not have stood as a model in this respect to GOTTFRIED VON STRASSBURG—but rather THOMAS. Following out this trace, NOVATI compares critically this particular episode ("la Fossure à la gent amant") in the poem of GOTTFRIED and in the Norse translation of the lost portion of THOMAS's work which gives the account of the building of the grotto. GOTTFRIED states that the grotto was built by giants, who in idolatrous times ruled over Cornwall, and adds an account of the historical events which took place in that part of England up to the reign of Marc. With this account the Saga coincides in the main, presenting a resemblance which would indicate a common source, viz., the 'Tristran' of THOMAS. By a further comparison of this narrative with that of GEOFFREY OF MONMOUTH, NOVATI is led to conclude that THOMAS followed, at least in part, GEOFFREY's account, taken either directly from him or indirectly through the unknown BRÉRI whom THOMAS claims to have been his guide.

The remainder of the study concerns the second leaf of the fragment, which is a variant of a portion of the Douce MS., and which NOVATI determines to belong to a different family and to present a better reading. A conjecture of the number of lines which must have connected the two leaves causes the editor to conclude that THOMAS had greatly condensed the narrative of the various journeys of Tristran from Brittany to Cornwall, and had omitted many details which he could not use.

A diplomatic reproduction of the two parts is appended. The discovery of so important a MS. leads to the hope that still others may come to light with equal benefit to the literary history of the Middle Ages.

F. M. WARREN.

Johns Hopkins University.

Naturforschung und Schule von W. PREYER. Dritte Auflage. Stuttgart, W. Spemann, 1887. 48 pp.

This essay was first read by PROFESSOR PREYER at the sixtieth meeting of the Association of German Scientists and Physicians. The investigations of modern scientists have for some decades exerted an ever growing influence in nearly all phases of life—except in the schools. These, although surrounded on all sides by the vernal green of the present, have not shed the withered leaves of the past. And yet, who is better fitted than the biologist to furnish the educator with an understanding of the conditions and laws of physical and intellectual development? He has even now accomplished much in this respect (pp. 4–8). But nearly all the higher schools for boys and girls, and especially the gymnasia, violate the well-established laws of education and therefore fail to attain their avowed aim, that is, a healthy and harmonious development of the pupils.

After all that has in late years been said on the subject, the author's exhibition of the effects of secondary education in Germany upon the physical condition of the young men is simply startling (pp. 8–18). The single subject of eye-sight may serve as an illustration: While in the lower classes of the village schools hardly one child out of a hundred is near-sighted, and in those of the city schools 2–3%, myopy in the gymnasia ranges from 4% in *sexta* to 50% in *prima*.

In reading the severe strictures upon the matter and manner of instruction in the gymnasia, we must bear in mind that they come from one who not only has passed through the whole process which he condemns, but, after winning the doctorate in two faculties and gaining experience as a practising physician, has now for more than twenty years been a university professor, and as such has had ample opportunity of forming a judgment of the material which the gymnasia furnish to the universities; while his researches in mental physiology lend additional weight to his opinion.

Those who have read the publications of W. P. ATKINSON, CHAS. F. ADAMS, DR. HOFFMANN, CHAS. W. ELIOT, and other recent writers on kindred subjects, will find in this brochure much that is not entirely new to them, but also several topics that have not hitherto been brought into the discussion of one of the most important and interesting of educational problems. DR. PREYER's argument, well supported by statistics, in favor of the abolishment of the "gymnasial monopoly" is certainly strong and, it would seem, convinc-

ing. His estimate of what, on this question, the vote of the German university faculties, as at present constituted, would be, in comparison with that of the faculties of the Prussian universities in 1869, is not fanciful. The German gymnasium, in its *present* form, continues to exist only through artificial help; it is an instance of the principle of protection applied to institutions of learning, the privilege of admission to the public service taking the place of tariff or bounty. "Ich verlange einstweilen im Namen Tausender nichts anderes, als einzig die Abschaffung der humanistischen Gymnasialreife als alleinigen *Passe-partout* zu den Universitäten und Staatsprüfungen, nur diesen einen Federstrich! Alle Schulen können von Staats wegen zunächst genau so bleiben wie sie sind. Man gebe nur Freiheit der Wahl. Das Übrige bricht sich dann von selbst Bahn" (p. 38). In the remaining ten pages the author suggests what this "Übrige" will be.

A. LODEMAN.

Ypsilanti, Mich.

BRIEF MENTION.

The Sixth Annual Convention of the MODERN LANGUAGE ASSOCIATION OF AMERICA will be held at the Law School of the University of Cincinnati (Ohio), on December 26, 27 and 28, 1888. Papers will be presented by PROFESSOR WALTER and DR. MCCABE (Univ. of Michigan), PROFS. VON JAGEMANN (Indiana University), SCHILLING (Wittenberg College), GERBER (Earlham College), PAGE (Univ. of the South), ZDANOWICZ (Vanderbilt), COHN (Harvard), TODD (Johns Hopkins), PRIMER and SHEPHERD (College of Charleston), GARNETT (Univ. of Virginia), and by a number of others. A circular will be issued shortly, giving particulars as to hours of meeting, general rendez-vous for members, social features, railroad rates, etc., etc. All those intending to be present and desiring special information as to the arrangements made for the accommodation and entertainment of guests, should send in their names as early as possible to PROFESSOR J. M. HART, Univ. of Cincinnati, marking the envelope: For the Local Committee of the M. L. A. All inquiries concerning the presentation of papers should be addressed to the Secretary, PROF. A. M. ELLIOTT, Johns Hopkins University, Baltimore, Md., who will refer the subject to the proper committee.

Under the heading of "Select French Texts" we have a 'Choix de Contes de Daudet,' edited, with notes, by PROF. W. PRICE (Boston: Charles H. Kilborn). They are four of the brightest stories of the author, chosen from among his 'Contes du Lundi,' pleasantly annotated and in convenient shape. We notice in press two other pamphlets belonging to the series: 'Choix d'Extraits de Daudet,' by the same editor, and SOUVESTRE'S 'Confessions d'un Ouvrier,' prepared by PROF. SUPER.

DR. VON REINHARDSTÖTTNER contributes to the *Jahrbuch für Münchener Geschichte* an interesting notice of the first German translation of CASTIGLIONE'S 'Cortegiano,' published at Burghausen in 1565. The translator, LAURENZ KRATZER, "Mautzahler," holds faithfully to the original text and controls the vernacular with considerable skill. A comparison of the language of his translation with that of a translation made in 1593 reveals the progress of the German language in the last half of the sixteenth century. Late in the seventeenth century, 1694, a third rendering of the Italian classic appeared at Frankfort-on-the-Main.

The last session of the Amherst Summer School of Languages was an interesting one in several respects. The introduction of the study of phonetics along with the other higher work in early English and French was an important feature, and had a marked effect upon the teachers in attendance. Through them it will doubtless contribute its share towards raising the standard of Modern Language work throughout the country. The critical study of 'Faust' and 'Nathan der Weise' was another valuable feature. The fact that there are so many "native" teachers at this summer school shows the stress which is there laid upon *living* language; but it is equally gratifying to observe that the higher linguistic and literary phases of the study are not neglected.

The patrons of MODERN LANGUAGE NOTES will find many hints and useful suggestions

relative to literary work in a bright periodical, *The Writer*, a monthly magazine designed to interest and help all literary workers, edited by William H. Hills and Robert Luce. Price, $1.00. Address: *The Writer*, Boston, Mass. The editors have labored thus far (vol. ii) in accordance with their judicious maxim: "Articles must be plain, practical and helpful," and have achieved thereby a well deserved success. All who are connected with publications of any kind must be thankful for the good this little journal is doing in lessening the labor of the type-setter and proof-reader, and increasing the comfort of the writer and general reader.

Another cheering sign of development in the study of modern languages comes to us from North Carolina. In connection with the Teachers' Association of that State, a Modern Language Association has been formed whose object is to discuss and improve methods of studying and teaching English, French and German, etc. The officers elected were: President, PROF. THOMAS HUME (University of North Carolina); Vice-President, PROF. W. S. CURRELL (Davidson College); Secretary and Treasurer, W. A. BLAIR (Winston); Executive Committee, in addition to the above named, DR. R. H. LEWIS (Kinetors) and P. P. CLAXTON (Asheville). Goethe's Faust, one of the Old English Poems, and Methods of Teaching English, are the subjects to be studied and reported on at the session of 1889. We greet with special pleasure this new organization and augur for it great success in awakening an interest for modern language work throughout the Old North State.

A deprint from the *Romania* (vol. xvii) by PIO RAJNA treats of Italian proper names which were derived from heroes of the Arthurian legends during the twelfth century. In a Latin document of 1122 appears an *Artusius* of Rovero, a form which must have been borrowed from the French minstrels, since NENNIUS gives only *Arturus*. Many other Arthurs are found in later writings to attest the popularity of the chief of the Round Table. Of the knights, Gawain (*Galvanus*) appears earliest in Italian charters, though he is soon followed by others, until in the thirteenth century there is hardly a noble family of Italy but has drawn a favorite name from the tales of Celtic Britain. Hence PROF. RAJNA concludes that there was an earlier introduction of the Breton cycle into Italy than has generally been supposed. As is usual with this distinguished Romance scholar, the notes which accompany the text of his remarks furnish abundant and valuable material for the social and literary history of the times.—In the number 67 of the *Romania*, PROF. RAJNA avails himself of new material, finding the name *Artusius* in a charter of the year 1114 and *Walwanus* in a document of the year 1136.

By arrangement with the house of Hachette the English translation of 'Les Grands Écrivains Français' (MOD. LANG. NOTES iii, cols. 46 and 475) is undertaken by PROF. M. B. ANDERSON, already known in this field as the translator of HUGO'S 'Shakespeare' (Chicago: A. C. McClurg & Co.). Three volumes of the American edition have already appeared: BOISSIER'S 'Mme de Sévigné,' SOREL'S 'Montesquieu' and CARO'S 'George Sand.' It is no easy task to render in a foreign tongue the sentences of such masters of the French academic style, a style pregnant in its conciseness and thoroughly traditional; yet the translator has overcome many of the obstacles which confronted him. It is always a question whether, in translations, fidelity to the text should or should not interfere with idiomatic freedom of expression. PROF. ANDERSON has ventured to take but little liberty with the great names that have signed these essays and in consequence the English reader is ever conscious of the French original. In but few cases however does this likeness amount to an absolute Gallicism. A great improvement over the French edition is the detailed table of contents prefixed to each monograph, and in the volume on MONTESQUIEU a full index, which facilitates greatly its use by students of history and politics. Needless to say that, in common with all the publications of this house, the series is attractive in print and binding, superior in these respects to the Hachette edition, which it also exceeds in size by from thirty to fifty pages a volume.

As a popular introduction to the attractive study of the etymological meaning of words, Archbishop TRENCH'S lectures 'On the Study

of Words' have never been surpassed; they have indeed never been equalled. This little book has removed the scales from many eyes, and to many minds imparted that new sense for the perception of the "fossil poetry, ethics and history" imbedded in words which before were regarded merely as "counters." The inherent interest of the subject has nowhere as here been adorned with graces of style that impart an almost idyllic character to the treatment. The writer's geniality of mind and heart pervades every page and steals into the very being of the reader, opening up new avenues of sympathy, new vistas of moral beauty; it also quickens admiration for the patient toil of research, and reveals a high standard for the application of the results of minute knowledge to the generous uses of all mankind. It would be of interest to know how many special students of language could trace to the influence of these pages some of those first impulses that help to determine the career of one's life. We are glad, therefore, to announce that the future usefulness of this well-known book is not to be hindered by reason of a lack of such corrections as the lapse of time has made necessary, for the Clarendon Press has just issued a corrected edition prepared by MR. A. L. MAYHEW. The reviser, at the cost of considerable labor, has removed erroneous etymologies, and in footnotes judiciously discussed difficult points and supplied references to recent authorities.

Under the general title of "Légendes Françaises," The Modern Language Publishing Company is bringing out in cheap form a series of French texts for school use, of which the following have already appeared: 'Robert le Diable,' 'Le bon roi Dagobert,' and 'Merlin l' Enchanteur,' all edited by B. MÉRAS. The distinctive feature of these texts is that two forms of a large number of the constructions, one correct, the other incorrect, are inserted in parentheses, the student being required to choose between the two. In every case he is aided by an appropriate reference to the editor's 'Syntaxe pratique de la langue française.' An appendix contains the forms of all the irregular verbs occurring in the text.

To their numerous other collections of French Plays Messrs. Henry Holt & Co. have undertaken to add a new series entitled "French Plays for Girls," the first number of which is made up of 'Trois Comédies pour jeunes filles,' par Lemercier de Neuville. These plays are intended to be acted by the pupils, and are accompanied by full directions for their stage setting and other management. For such guidance, "on n'a pas toujours un comédien sous la main, et on hésite à l' introduire dans les pensions ou dans les couvents."

Messrs. Allyn & Bacon of Boston republish in larger type and every way attractive form Chardenal's excellent and well-known 'First French Course.' In addition to extreme clearness in the statement of rules and explanations, the superiority of Chardenal consisted in a genius for the accumulation of easy, fresh, abundant and sensible material for practice. A comparison of the new edition with the old reveals a few slight changes. A chapter on pronunciation has been prefixed, and a new series of extracts for translation introduced.

To the worker in no other department of language investigation are the results of research in Comparative Grammar of more service than to the advanced scholar in the modern European idioms; here he must constantly recognize the fact that he is keeping guard over only one end of a line of linguistic phenomena that often have their origin in the very beginnings of Indo-European speech. To trace the delicate threads of phonetic and morphological connection that bind existing products to the formative period of language, he has need at every step of his progress to avail himself of the labors of the comparative philologian, and it is with special pleasure, therefore, that we would call the attention of our readers to a translation into English of one of the most important works that have appeared on the subject of general grammar: 'Elements of the Comparative Grammar of the Indo-European Languages' by KARL BRUGMANN. Vol. I, Introduction and Phonology. Translated from the German by JOSEPH WRIGHT, PH. D. (B. Westermann & Co., 838 Broadway, N. Y. Price, $5.00). Many of our modern language professors are of course familiar with this treatise in the original, but in its present dress it is made easy of access for a larger number of persons, and it is to be

hoped that earnest scholars on the specially linguistic side of the modern languages will not fail to broaden their views by a careful reading of those parts of it that bear upon their work. These are particularly the Greek, Italic and Germanic divisions. Every investigator of the forms and sounds of the modern idioms should keep it at his elbow as a constant companion for reference and consultation.

One of the most interesting developments connected with research in phonetics is the result that has followed in the application of phonetic principles to the elementary study of language. The legitimate outgrowth of scientific method has here been illustrated in its fullest sense by the establishment of a novel and efficacious factor in the practical acquisition of language. For the use of the phonetic method in learning elementary French, the late lamented FELIX FRANKE, in his 'Phrases de tous les jours,' opened up a new vista through the puzzling pedagogical material belonging to this subject; PAUL PASSY followed with 'Le français parlé,' in which the variety of topics was increased, clearness and exactness of the transcription improved, a methodical gradation of exercises presented with an insight which characterizes the labor of an experienced philosophical teacher. To these valuable helps, the instructor must now add 'Neufranzösische Formenlehre nach ihrem Lautstande dargestellt' von E. KOSCHWITZ (Oppeln, Eugen Franck's Buchhandlung), a small octavo brochure of thirty-four pages. This is a skeleton of French grammar built up according to a rigid system of phonetic transcription and admirably adapted, as a beginner's hand-book, for acquiring the fundamental principles of the grammar. The author modestly calls it a *Versuch* which has been made in response to the sentiment, "dass der fremdsprachliche Unterricht auf phonetischer Grundlage aufzubauen sei und erst von der Erkenntnis der gesprochenen Sprache zur Erlernung der geschriebenen Sprache und ihrer Ortographie fortzuschreiten habe." It contains simply the grammar forms with illustrations, but without extended exercises.

History is one of the most valuable aids to the study of the literature of a people; every great writer is in a measure the reflex of the civilization of his country, and factors of this civilization must be sought for in the gradual intellectual development of his race. It is of interest to the student of French literature especially, that PROF. R. H. DABNEY, of Indiana University, has given us a small octavo volume of 297 pages on 'The Causes of the French Revolution,' which presents in a clear and forcible manner the trend of events, from the middle ages, that culminated in this, the most extraordinary moral upheaval in the annals of the Christian era. The author, after referring to the brilliant services of BLANC, MIGNET, MICHELET, CARLYLE, VON SYBEL and TAINE, shows that these writers have omitted certain "points of the gravest importance" in connection with this subject, and to supply this deficiency is the object of the present work. It is based on a series of lectures delivered, in 1886, before the faculty and students of Washington and Lee University (Lexington, Va.). To the early worker, particularly, in the fundamental activities of French literary production of the eighteenth century, this careful, comprehensive treatment of the French Revolution cannot fail to be valuable.

Evidence of the enterprise and intensive spirit of modern scholarship cannot be more clearly shown than in the numerous university publications that are springing up in our leading institutions. For all departments of language, the manifestation of this new life is particularly gratifying and deserves the recognition and support of every earnest worker. In one of these new Series, *Studies in Classical Philology*, published by Cornell University, we would call attention to No. II, 'Analogy, and the Scope of its Application in Language,' by BENJAMIN IDE WHEELER. The author has here classified in a lucid and succinct manner the typical phenomena of this powerful principle in human speech, and has given us a summary of results in the application of it to the "method of the modern science of language" which ought to be in the hands of every young student of linguistics. The experienced philologian will find in it nothing that is new, but an admirable presentation of the subject drawn from a mass of material that is not within reach of everyone. The special merit of the brochure consists in the emphasis given to the psycho-

logical factor in classifications; contrary to Paul's "stoffliche und formale Gruppen" (Principien,' p. 85) which concern alone the results of analogy, the author insists on the proposition that "The only satisfactory basis of classification will be that which arranges the resultant forms according to the psychological activities which produce them" (p.7). To this excellent monograph of forty-three octavo pages, is added a useful selected bibliography, arranged chronologically, containing short characterizations of most of the works cited. Price, 30 cents.

The Clarendon Press has published 'A Concise Dictionary of Middle English from A. D. 1150 to 1580,' by A. L. MAYHEW and WALTER W. SKEAT. It might be supposed, from the title, that the unfinished dictionary by MÄTZNER and the deficient one by STRATMANN have now been superseded by a work that, though "concise" in its arrangement, is yet within reasonable limits a complete record of the vocabulary of Middle English literature. A moment's attention, however, to the editorial Preface is sufficient to make perfectly clear the scope and character of this new volume. It will be found that the editors have been content to combine into one whole the separate glossaries to eleven publications in the Clarendon Press Series; the glossaries, namely, of the three volumes of 'Specimens of Early English,' of three books of extracts from Chaucer, of two containing parts of Wyclif's Bible, of one containing part of Piers the Plowman, of Hampole's Psalter, and of The Tale of Gamelyn. This material, which represents the bulk of the volume, is further supplemented by forms and illustrations drawn from various other texts, dictionaries and glossaries. No claim is therefore put forth for completeness, but the adoption of certain principles of condensation has enabled the editors to bring within the compass of a handy volume a large and useful list of defined Middle English words. No student of Middle English will want to be without it, though it will occasion some vexation to find a considerable number of Chaucerian words omitted, even such as are recorded and defined in MÄTZNER—an unwilling charge against editors that have adopted their "Main Words" from "the most typical forms and spellings of the period of Chaucer and Piers Plowman." It is of sufficient interest and importance to add, upon the authority of PROF. SKEAT'S foot-note to the Preface, that MR. HENRY BRADLEY is preparing for the Clarendon Press "a new and thoroughly revised edition of Stratmann's Dictionary."

PERSONAL.

W. E. SIMONDS has been appointed Instructor in English at Cornell University. MR. SIMONDS graduated at Brown University in 1883. After teaching for two years in the Providence High School, he went to Germany in 1885 to pursue advanced work in English and related subjects. A semester at Berlin under SCHERER aud ZUPITZA was followed by a two years' course at Strasburg in the departments of TEN BRINK, MARTIN and GRÖBER. In the spring of the present year MR. SIMONDS presented to the Faculty at Strasburg a dissertation on "Sir Thomas Wyatt and his Poems," which won for him the degree of Doctor of Philosophy. This dissertation is soon to appear in printed form.

GEORGE A. HENCH, Fellow in German at the Johns Hopkins University, is preparing a critical edition of the Old High German "Monsee Fragments." During the past summer MR. HENCH visited Vienna and Hanover, where the manuscript fragments are kept, and secured his own copy of the transmitted text. His edition will also comprise a grammatical treatise on the phonology, inflection and syntax of the text, and an exhaustive glossary.

A. W. LONG is now the Professor of English at Wofford College, Spartanburg, S. C. MR. LONG was graduated at the University of North Carolina (Chapel Hill) in 1885, performing during a part of his senior year the duties of Instructor in English. For the next two years he held the chair of History and English Literature at Trinity College, N. C., and then resigned the office, and spent a year in pursuing advanced courses in English at the John Hopkins University.

JAMES CUMMINGS began the academic year as Professor at the South Carolina Military Academy (Charleston); he was elected to this position last July. MR. CUMMINGS graduated with the first honors of his class at the University of Tennessee in 1880, and was promoted to the Master's degree by the same Institution in 1884. For the space of four years after graduation MR. CUMMINGS was a member of the Academic Board of the Kentucky Military Institute, having charge of the classes in English; and during the next three years pursued advanced courses in Literature and Philology (English, German and Romance) at the Johns Hopkins University. MR. CUMMINGS has been commissioned to write a 'History of Higher Education in Tennessee' for a series of Histories of State Education to be published by the U. S. Bureau of Education, and has the work already fairly begun.

DR. B. L. BOWEN was called at the beginning of the present academic year to the chair of French in Bowdoin College, Brunswick, Maine. Mr. BOWEN is a graduate (1881) of the University of Rochester, where he held a Postgraduate Scholarship for the year following his graduation. In 1882-83, he taught modern languages in New Windsor College (Md.), after which he entered the department of Romance Languages in the Johns Hopkins University. Here he continued for three years, being employed a part of this time by the university to give instruction in French. In 1886 he went to Europe, where he remained more than a year attending lectures at the Collège de France and the University of Bonn and studying in Italy, Spain and Portugal. He afterwards (1887) returned to the Johns Hopkins, where he was employed as Assistant in French, and took the doctor's degree last June, having submitted a thesis entitled: "Contributions to Periphrasis in the Romance Languages."

DR. THOMAS MCCABE has been appointed Instructor in French at the University of Michigan (Ann Arbor). After receiving his preliminary training in London, MR. MCCABE attended lectures for several years at the Collège de France, and the Universities of Rome and Berlin. In 1884 he came to America and entered the department of Romance Languages in the Johns Hopkins, University where he continued an uninterrupted course leading to his doctor's degree in June last. His thesis was on "The Morphology in Francesco Petrarca's Canzoniere, accompanied by a general introduction and a critical glossary." During his course at the Johns Hopkins MR. MCCABE held a University Scholarship and afterward a Fellowship. The summer of 1887 was spent by him in Romance study at the University of Berlin, and a part of the summer of 1888, in connection with one of his former instructors, DR. TODD, at work in the manuscript department of the national Library at Paris.

FELIX E. SCHELLING for two years Instructor in English at the University of Pennsylvania, (cf. MOD. LANG. NOTES, vol. i, col. 257), has been elected Assistant Professor of English at the same Institution. PROFESSORS MCELROY and SCHELLING have planned a three years' course in English, which begins with the Sophomore class and in which the Seminary method is to be introduced.

OBITUARY.

CHARLES POMEROY OTIS, Professor of Modern Languages in the Massachusetts Institute of Technology, died in Boston on November 17th, in the 48th year of his age. PROFESSOR OTIS was fitted for college at Phillips Exeter Academy and was graduated at Yale University in 1861. For several years he held there the position of Tutor, after which he went abroad and studied in Paris and Berlin for three years. On his return to America he received the degree of Ph. D. from his Alma Mater, and in 1873 was appointed to the professorship, made vacant by his untimely death. PROFESSOR OTIS was a hard and conscientious worker in the Germanic literature and language, the department of his special preference. He translated into English the Voyages of SAMUEL DE CHAMPLAIN (published by the Prince Society), prepared a text-book of Elementary German, and in addition to other literary labors edited SCHILLER'S "Lied von der Glocke" and GRIMM'S 'Märchen,' which are extensively used in our schools and colleges. He printed, moreover, an "Outline of Middle High-German Grammar." PROFESSOR OTIS was a member of the MODERN LANGUAGE ASSOCIATION OF AMERICA, and a zealous, enthusiastic promoter of all modern language interests.

JOURNAL NOTICES.

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